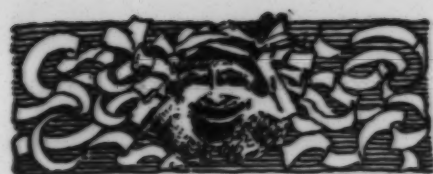


TWENTY-EIGHT PAGES



THE NEW YORK

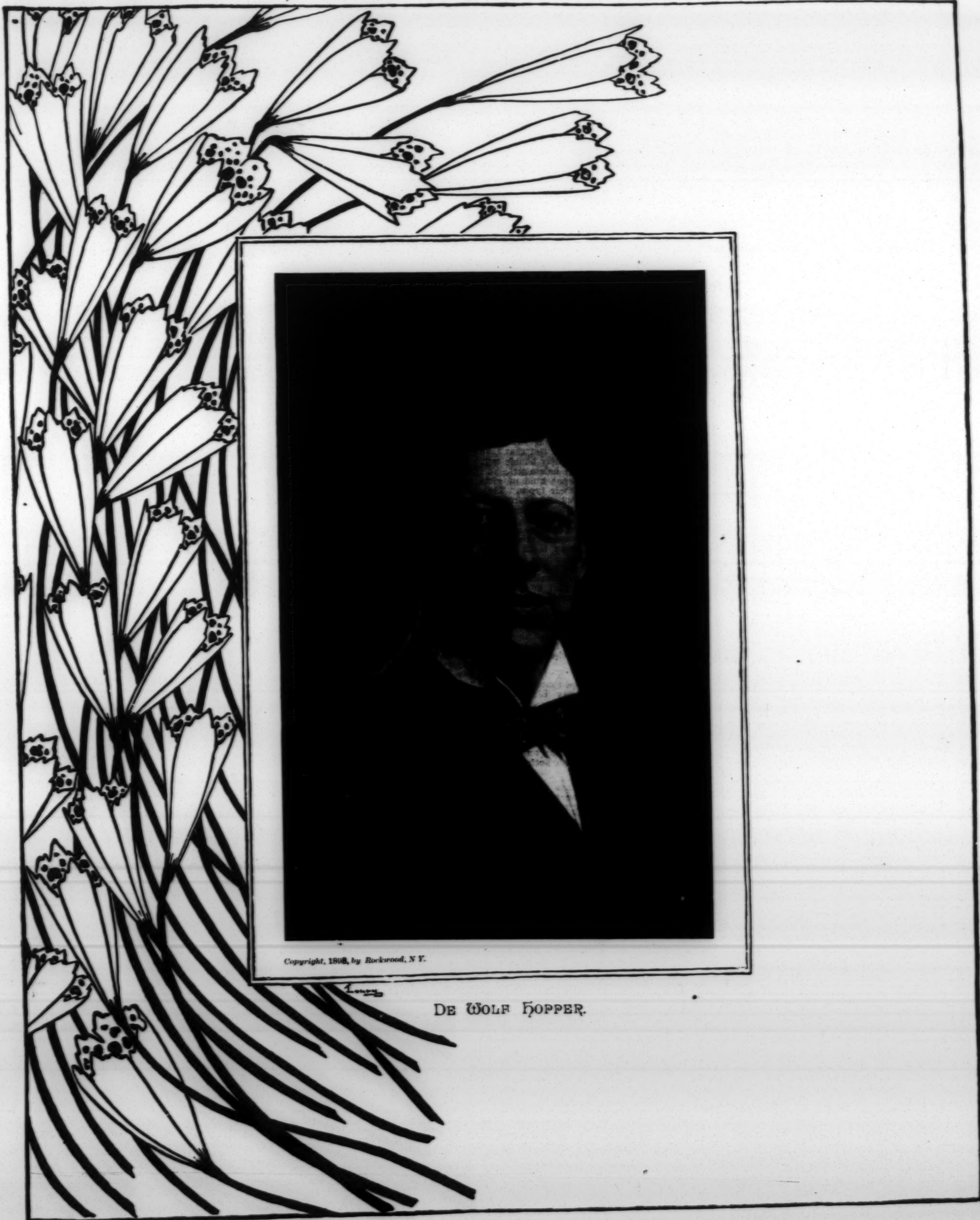


DRAMATIC MIRROR

VOL. XLI., No. 1,047.

NEW YORK: SATURDAY, JANUARY 14, 1899.

PRICE, TEN CENTS.



GOWNS OF THE STAGE.

Some of the most artistic gowns seen in opera this year are worn by Lulu Glaser in *The Little Corporal*. They were designed and made by Stern. Perhaps the prettiest is the robe of pink *crêpe de chene* worn in the second act. It is a loose, clinging princess gown, the lining of the skirt of



Miss Martinot's Evening Gown

yellow silk, under the pink *crêpe* producing a particularly delicate color effect. The front of the dress from the bust down is of cloth of gold, embroidered with turquoise beads. The bolero jacket is finished with gold drop fringe and is also heavily embroidered.

The sleeves hang in folds from the elbow to below the knee, the length being graduated in front to show the long, tight under sleeve of the gold cloth, finished with a flaring cuff.

The second dress is of white *crêpe de chene*, delicately embroidered, the skirt being very full and reaching the ankles. The Gretchen bodice is cut low and finished with a tucker. With this Miss Glaser wears a fichu of white muslin edged with a fine pleating. The bishop sleeves are very full at the top and are gathered to the wrist. A scarf of soft liberty silk is worn about the waist.

Lulu Glaser in *The Little Corporal*.

Sadie Martinot wears a coat in *The Turtle* which is from one of the newest models and is made with a train measuring a yard in length—a decided novelty. It is of tan Melton cloth lined with white satin, with belt, revers and cuffs of violet velvet. There is a stunning belt buckle of rhinestones and the buttons are of the same stones combined with the velvet. The coat is half fitting in the front.

Miss Martinot's evening gown is of lavender taffeta, with an overdress of Brussels lace. The skirt is made with a



Sadie Martinot's Novel Coat.

slight train. The bodice is low cut and sleeveless, and is worn over a chemisette of white chiffon spangled with crystal. K. M.



I have a special wire from Chicago telling me that the Mansfield baby has been photographed, and that it is the very image of its dad.

If I succeed in getting one of the pictures I am going to start a collection. I don't know yet whether I shall call it "Famous Babies of Great Stars," or "Star Babies of Famous Actors."

Gradually I will accumulate the Navarro baby—which they say is a stunner—the Robson baby—another peach—and by-and-by, when I get about a dozen, I'll begin to get exclusive and refuse babies unless they have a dramatic lineage.

And by that time lots of theatrical folks who have concealed their babies with the idea that it takes away from their prestige to be suspected of having families, will trot out unsuspected hostages to fortune and will ask me to please have them hung on the sky line.

But just now I want to mention emphatically that I don't want any of those photos showing the baby without clothes sitting on a fur rug.

There always comes a time in a mother's life when she is seized with a wild desire to denude her helpless little one of clothing and have it photograph smiling shamelessly on the world.

Of course the child would kick if it knew what was taking place, but it only has a dim idea that this is some new sort of game, and it tries to look happy.

Later in life, when it sees that photograph, it will be mad clear through. So when you are having your baby photographed for the *Matinee Girl's* collection, please leave its make-up on. I don't want any great actors coming in to see me when I am an old lady and being seized with mad regrets at seeing themselves on the wall clothed in a sunny smile with a fur rug as a background.

I know two young women who were the happiest things in New York the day after Susanne Adams made her successful debut in opera as Juliet.

They were Miss Adams' sisters, and they had been waiting for that night for all the years that the little girl has been abroad studying faithfully, as her performance at the Metropolitan testified.

A great deal of life must be lived on a night like that—an operatic debut on which so much depends after all the hoping and praying and waiting.

An actor works gradually onward to his success; his fame sprouts and grows and strengthens from a sapling to a strong tree; but the singer bursts into beautiful bloom a success to the ear and to the eye and the intelligence, or else, pff—goes out like a candle with a little sputter.

The Columbia College boys are preparing a corking little comedietta, *The Runaway Boy*, which they will give shortly, and which is one of the cleverest things they have yet done.

If it were not for the Columbia College Association, amateur dramatics might be said to have died out completely in this city. It seems odd, for there certainly is more fun in rehearsing and giving amateur plays than in the various silly things that society does to while away the time.

Even Brooklyn, the native heath of the am-

ateur, refuses to uphold the art that so long flourished there.

I have always held that there is nothing more thoroughly enjoyable than a really bad amateur performance, especially if it's some kind of an antique play where the actors wear tights and helmets, carry spears, and talk in blank verse.

And the audience thinks it is having all the fun; but there is quite as much going on among the actors themselves. Of course the college boys get more fun out of it than most people, and there is nothing that so tickles a big six-footer, with hands and feet that take special sizes, as to put on a curly blonde wig, squeeze into a corset and play he's a girl.

I often have wondered what kind of girls these college actors use as their types. They must have an island somewhere where they raise them specially, for no one ever saw a girl who acted like the girl as acted by the college boy.

For instance, she never stands straight. Between the discomfort of being laced in and padded out, and the desire to appear feminine, the impersonator crowds himself down into his high-heeled slippers and then waggles his head from side to side in a way that no girl that ever lived on land or sea ever could if she practiced for a year.

The skirt dancers do better, for here they have only to smile without talking and manipulate their draperies gracefully, and the stunning get-ups they have made for these occasions are quite as genuine articles as the skirts worn by women dancers.

Who can ever forget Tom Kelly and Billy Bull, and all those other boys that used to do Carmencita dances and Letty Lind dances over at the Berkeley Lyceum?

It was a treat to see them amid storms of applause catching bouquets thrown over the footlights with a low curve from the ushers.

Yes, I think, after all, that a college show in which these queer, husky-voiced girls appear is even funnier than a bad amateur performance.

Cissy Loftus seems to me to be what I should call a typical drawing room performer. I saw her at the Casino last week giving her clever little "imitations," in which she gave us an Anna Held—or was it Phyllis Rankin—who was far more charming than either of the ladies themselves.

A theatre seems too big for the fineness of Miss Loftus' art. It is so full of delicate little shadings and effects in voice and gesture that one feels as though one should be at closer range in order to thoroughly appreciate it all.

To my mind, Cissy Loftus giving an imitation of herself is much prettier than all the others. And I think, if some one would put her in a play—fit her with lines, and actions, and scenes, as clever playwrights do nowadays, that we should have one of the most interesting actresses of the time in this little wisp of a girl who seems scared by the footlights.

The young woman who is doing the "Rubaiyat" in drawing rooms, wearing a classic robe and soft slippers bound about her ankles like sandals, is also good to see and hear.

It is always pleasing to record success, but in these days of stage exposures and unpleasant advertising methods it is nice to see that daintiness and refinement in art are appreciated, as they surely are, in the music hall as well as in the drawing room.

Now it has leaked out that May Irwin gave a box of cigars to each man in her company as a Christmas gift. But I understand that she hasn't dared to ask what they did with them.

Who was it that said we should never look a gift cigar in the mouth—especially if a woman bought it? It was a man who said that, we may be sure.

Men are so jealous of the advance we

women are making and the vast strides we are taking into the realms of poetry, art and literature!

Only a week or two ago I made some simple little mistake in this column, and I received a note in a disguised masculine hand. It said: "My Dear Matinee Girl, this is the ninth mistake in your dates that I have noticed in the last three weeks. You had better look out or people will get on to you."

That was clearly the emanation of a diseased brain. That was just an ordinary, bad tempered man whom I roasted for the manner in which he acted at a matinee. It turned out he didn't play that day. It was his understudy.

Looking through some old theatrical photographs in a studio popular with the people of the stage, I came upon several showing some of the howling beauties of comic opera in gowns that were fashionable fifteen or twenty years ago.

They were sights! And for no reason except that styles in sleeves and skirts and hats have changed so since the good old days—the palmy days, I believe they are called.

Well, I was distinctly glad that little Willie wasn't in so far as those times were concerned. I suppose life was just as sweet when you wore a few pounds of hair in a net at the nape of your neck and cut your hair like a Shetland pony's across the forehead.

But if I were a howling beauty, with my name in all the magazines attached to face powder and cold cream "ads," I'd offer a prize for every one of those old-time photos in existence, and then I'd take them home and burn them quietly and sadly in the gas log.

Last week Colonel Ochiltree had some fine grouse sent him from a famous English preserve, and with his usual generosity he sent a pair of the birds to a friend of his.

She wished to make them part of a special little dinner—one of those dinners that live in one's memory months after they are eaten for the reason of their poetic choice of dishes and perfect cooking—so to accompany the birds she wished to have some very excellent currant jelly.

The ordinary standard makes would not do. She wished something superlatively fine. So she visited a gorgeous Broadway establishment, where one pays a quarter each for tomatoes and a dollar a stalk for asparagus at certain seasons of the year.

She told the clerk what she wished, and he took down a glass of jelly from a shelf and placed it before his customer. It didn't look specially good, so she asked him somewhat nervously if he could guarantee it.

The clerk pointed to a label on the side of the glass. It said, "Made by Mrs. J. McGuggin, Brooklyn, N. Y."

The customer was mild-mannered and easily frightened and he took advantage of it. "Guarantee?" he said with a curling lip (she told me she actually saw his lip curl). "We don't have to guarantee Mrs. McGuggin's jelly. Her name is enough."

"But I have never heard of her," said the mild-mannered woman, "and I want something specially nice. If you will say you guarantee it to be of first-class quality—"

"Madame," said the clerk haughtily, "we do not have to guarantee this lady's jelly. This lady, Madame—has a reputation."

"Oh, I have no doubt of that, I'm sure," broke in the customer with a heightened color: "I am not questioning the lady's reputation; it was the jelly—I assure you. You may put up a glass."

She took it away in confusion, the clerk still glowering in his chivalric frenzy for the unknown McGuggin, whose jelly unfortunately turned out to be far inferior to that made by ordinary manufacturers, upon whom the breath of scandal has probably blown until it is tired.

THE MATINEE GIRL.

DEATH OF JOSEPH NORTON IRELAND.

Joseph Norton Ireland, the dramatic historian, died on Dec. 29, in Bridgeport, Conn. Born in this city on April 24, 1817, he was the son of Joseph Ireland, whose forefather, Thomas, had been one of the original patentees of Hempstead, Long Island, in 1644. His education was received in a private school here and in Bedford, N. Y. He engaged in business in this city until 1853, when he retired from active work and removed to Bridgeport, where his home had been ever since.

Interested always in the people of the stage, he commenced in 1853 to contribute theatrical articles of historical and biographical value to the columns of the *New York Mirror*, using the signature "H. N. D." This series of writings, continued later in the *New York Times*, formed practically the basis for the work by which his name is best known. "Records of the New York Stage from 1750 to 1800." This invaluable contribution to the history of the drama in America, published in this city in a limited edition of two volumes in 1866, is still in constant demand by collectors of stage literature, and bidding runs high whenever a copy is offered for sale. His own copy, the author extra-illustrated at great expense and by untiring research until its pages were enriched by more than 2,500 portraits and autographs of actors, authors or musicians, by pictures of historic playhouses, and by rare programmes. Mr. Ireland wrote also "Memorials of Mrs. Duff," published in Boston in 1882; "A Memoir of the Professional Life of Thomas Apthorpe Cooper," and numerous contributions to "Actors and Actresses of Great Britain and the United States," issued in five volumes in New York in 1886.

He is survived by a widow and an adopted daughter, the wife of Major W. W. Starr. Mr. Ireland was an honorary member of the Players and a member of the Dunlap Society.

CHRISTMAS AT THE FORREST HOME.

The old players who have the good fortune to be guests at the Edwin Forrest Home made merry on Christmas Day in their own time-honored fashion. Long before the festival arrived, the gardener began his work of collecting the brightest sprigs of evergreen, the choicest bits of holly and the largest bunches of climbing ivy that were to be found on the place. These were converted into wreaths and ropes for the interior decoration of the old colonial mansion.

According to custom, the first holly wreath was placed at the base of the marble statue of Forrest in the character of Coriolanus. Then over doors and windows, from chandeliers and mantels the graceful festoons of evergreen were hung. Every corner of the stately house was brightened by some emblem of Yuletide joy.

When dinner was announced the venerable players of seasons past took their places around the beautifully decorated table and enjoyed a repast that was quite worthy of the occasion and the company. On the walls above them hung the portraits of Edwin Forrest and his mother—the silent host and hostess whose hospitality never fails.

There were toasts and merry speeches, then, and plentiful laughter to insure good digestion; but in the midst of the Christmas cheer and mirth there came to every heart a sincere feeling of gratefulness to Edwin Forrest and a silent tribute to his memory.

DIGBY BELL'S NEW PRODUCTION.

On Saturday Digby Bell closed his tour in *The Howler Doctor*, at Columbus, Ohio. He will return to New York to put in rehearsal Mrs. Frances Hodgson Burnett's new comedy-drama, *Joe Hurst, Gentleman*, for production in Washington, D. C., on Feb. 27. The same care will be exercised in casting the new play as that which characterized the production of *The Howler Doctor*.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Jan. 7.

John Drew had a second week at the Montauk in The Liar. Colonel Sinn next gives a return date to William H. Crane, who cancels a week of Southern one-night stands in order to produce The Head of the Family, to fill the void left by the cancellation of Julia Arthur's engagement.

Marcella Sembrich was heard at the Academy of Music on Tuesday night in The Barber of Seville, supported by a cast from the Metropolitan Opera House. Madame Sembrich was in fine voice and excellent spirits. An audience of good size was present. The advance sale was less than \$3,000, the total "take" not reaching quite \$4,000. Lohengrin is announced for 10, with Emma Kames featured. The local direction of these two performances is assumed by the Messrs. Flynn.

For the second week of the resumed season at the Amphion The Royal Box was the feature. Mr. Coghlan was not in evidence on Monday night, his part of Clarence being assumed on short notice by Andrew Robson, who acquitted himself with much credit. The production was otherwise the same as when seen down town a fortnight ago. Manager Clarence Fleming next has Jefferson De Angeli in The Jolly Musketier. The Columbia stage has been given up to Hotel Topsy Turvy. Though Manager Sinn, with his proverbial insistence for original casts, secured the presence of Marie Dressler, Eddie Foy, and others identified with its career in New York, Brooklyn has not been captivated by it. Shenandoah is underlined.

That the potency of Clara Morris' emotional acting is as great as ever was well demonstrated at the Park Theatre, where Miss Multon was wept over and applauded by a series of intensely interested audiences. The support in the main was satisfactory, comprising F. C. Harriott, Emily Dodd, William Beach, Carrie Stayley, Robert Whittier, Juliette de Grignan, Nellie Greble, and Mollie Revel. Kate Claxton, for the third week of her managerial term, will produce Cyrano de Bergerac, with herself as Roxane, and Edward Mawson in the title-role.

What happened to Jones tickled the fancy of patrons at the Grand Opera House. Manager Frank Dietz next has on view The Evil Eye.

A female drummer was the attraction at the Bijou. Johnstone Bennett makes several points during the play that are really clever satire and are deservedly applauded. Her support comprises many notable names. Oscar Figman made much fun in a carefully studied travesty on a typical effeminate floor walker. Manager Harry C. Kennedy has Joseph Murphy to follow in Shaun Rhue and The Kerry Gow.

Hyde and Benjamin's offering is an olio of high grade, the principal feature being the delightful art of Felix Morris, as shown in The Vagabond. Al. Leach and the Three Rosebuds have repeated their big hit here of some weeks ago. Mlle. Rombello's interesting and pictures, Willard Simms' praiseworthy imitations, Wills and Loretto in a good sketch, Kelly and Reno, Ben Harney, and O'Donnell and Harlan, were the others on the bill. Mr. and Mrs. Sidney Drew are next week's headliners.

The Gayety prospered with a week of vaudeville rendered by Helene Mora, McIntyre and Heath, Canfield and Carleton, Hayes and Lytton, Charles R. Sweet, A. D. Robbins, also Adams, Casey and Howard. Manager Bennett Wilson will offer Superba on Monday.

Jermion's Black Crook co. filled the Star, where the audiences are again of large size, the fear of a catastrophe from the threatened fall of the Rothschild Building across the street being now averted by its rapid demolition. Sam Devere's co. are the next tenants here.

The Land of the Living received the patronage of Dutchtown at the Lyceum, where Alone in London will be the next offering.

The Empire had scant room for late comers wishing to see the Broadway Burlesquers, who retire in favor of Jermion's Black Crook co.

The Casino Girls capered profitably at the Unique. Underlined are Roeder and Crane Brothers' co.

The Brooklyn Music Hall had as its headliner Corlaine Kimball. This resort claims to have increased its attendance through novel advertising, a recent eccentric feature of which is asserted, so-called ladies' matinees, at which it is asserted, no patrons of the male sex are allowed to enter the building. Miacos City Club are the ensuing billing.

The Novelty, after its brief term of activity, has apparently settled back into another period of lethargy. Current gossip has it that the Brooklyn Institute is on a still hunt to acquire control of the capital stock of the Academy of Music, its purpose being to devote its auditorium to the uses and advancement of the institute members. Another "ghost" story concerning a new theatre with roof garden attachment, this time to be located at Broadway and Flushing Avenue, the cost being put at \$175,000, was sprung in the local papers on Friday.

SCHENCK COOPER.

MILWAUKEE.

The steadily increasing patronage at the Academy testifies to the growing popularity of the excellent Thanhauser-Hatch Stock co. Another artistic success was achieved 2, when a highly finished performance of Friends was given before a crowded house. Lucius Henderson appeared in his original character of Adrian Karje, and did most effective work, the part calling for a display of skill as a pianist to which Mr. Henderson was fully equal. Eugene Moore was especially good as John Paden, the poet, and Frank B. Hatch contributed one of his very clever character impersonations as Paden, Sr. William Yerance, in the exacting role of Hans Otto, drew a realistic picture of the character, his acting being exceedingly powerful and impressive without the least overstepping the bounds of moderation and accuracy. Irving Brooks sustained the role of Harold Hunting with pronounced success, and Gertrude Homan displayed her attractions to advantage as Jennie Merryweather. Alberta Gallatin impersonated Marguerite, the opera singer, to the life, her personal charms and grace imparting a refinement and ease well suited to the character. Meta Brittain, Lulu Hastings, and Samuel Lewis did full justice to lesser roles. The production was provided with suitable scenery and accessories, and met with the warmest approval. Young Mrs. Winthrop 9-15.

The Salisbury Stock co. gave an excellent performance of The Crust of Society at the Davidson 1 to a packed house. The piece is well suited to the capabilities of the co., and in many respects was one of the very best productions yet offered by this popular organization. As Oliver St. Aubyn, Benjamin Howard was cast in a role particularly adapted to him, and sustained the character with dignity and force. The role of Captain Northcote offered exceptional opportunities to Francis Byrne, and he proved himself fully equal to the requirements of the part, his performance being the best he has yet given during the engagement. Charles Dade was entirely satisfactory as Cavendish Comyns, and John W. Burton gave a good conception of Colchester. James Carew was conspicuous for his conscientious work in a minor role, and Charles Ray likewise handled a small part faithfully. May Louise Aigen scored another triumph hit as Mrs. Chapel, indicating the complex nature of the woman with subtle art. As Mrs. Echo, Adelle Block confirmed the pleasing impression she created upon her first appearance last week, winning universal favor by her clever and artistic conception of the role, and general admiration by virtue of her personal charms and beauty. Ella Marble gave an effective portrayal of Lady Downe, Eleanor Robson was uncommonly sweet and refreshing as Violet Farnond, and Ethelyn Palmer, though relegated to the small part of Nathalie, played it with the fidelity and care which characterize all this clever young artist's work. The stage settings were adequate to the

demands, and the audience was thoroughly pleased. Saints and Sinners 8-14.

The Russell Brothers opened at the Bijou 1 to a big house in their musical comedy entitled Mauds to Order. The performance consisted chiefly of specialties contributed by various clever members of the co. The popular stars themselves were very warmly received, and provoked much merriment and applause. George Leslie's dancing scored a hit, the songs of Lillian Hecker, Thomas Wood, and Bernard Dyllan were greatly enjoyed, and many other original acts were introduced with marked success. The production has pretty scenery and costumes, is plentifully supplied with tuneful and catchy music, and as a mirth-provoker proved an unqualified success. Thomas E. Shea in The Man-o'-War's Man 8-14.

An overflowing audience greeted Clifford and Huth in A High Born Lady at the Alhambra 1, and found plenty of amusement in the farcical exaggeration, which is interpreted with great zest by a capable co. Maud Huth was very taking in the title-role, and Billy Clifford caused much amusement in his part of the dupe. Harry E. Fisher played an Irish part well, and Samuel J. Adams as a hypnotic physician appeared to advantage. Joseph J. Carroll did good work, and the dancing of the Escher Sisters pleased. The performance is full of enlivening comedy, and apparently gave satisfaction. The Air Ship 8-14.

Hans Lohel was given by the German Stock co. at the Pabst 1. Mädchen Traum is announced 4, and The Orphan of Lowood (a German adaptation of Jane Eyre) will be presented 5. The Milwaukee Elstvedt took place at the Pabst Theatre 2. The great Welsh festival attracted many visitors from outside points, and was in every respect a gratifying success.

C. L. N. NORRIS.

BUFFALO.

Henry Miller played an engagement at the Star Dec. 29-31. Heartsease and The Master were given.

'Way Down East' packed the Star 2-7. The story of the play is not new, nor is there anything especially remarkable about the performance; yet the simplicity and realism that prevail throughout the play were sufficient to make it entertaining. The play was well mounted and produced by a capable co. Odell Williams played the role of Squire Bartlett naturally, and Fudge Davies made a deep impression as Anna Moore in Woman's Power 9.

The Telephone Girl 10, 11. Woman's Power 9. The New Year's offering at the Lyceum was Have You Seen Smith, and Smith and his jolly companions were welcomed by unusually large audiences during the week. Davis and Keogh state on the programme that it is "not a play but an entertainment," and with that explanation the Lyceum patrons seemed quite content. It is simply a farce-comedy with plenty of action and many good specialties. The Harvey Sisters, the Daly Sisters, Joe Natus, Jack Tucker, Bobby Mac Sylvia Holt, Eva Williams, James Dolan and Ida Leonard, all things lively during the performance. Ward and Vokes 9-14.

During the recent engagement of Hotel Topsy Turvy in this city Eddie Foy severely sprained his ankle in the first act of that play. He stoically continued throughout the performance, but was unable to appear at night. It looked for a time as if it would be necessary to dismiss the audience at the evening performance, but Frank Smithson finally determined to take Foy's place. With an understudy in Mr. Smithson's part, Beatrice MacKenzie in Belle Thornton's part, and Miss Norwood assuming the role usually played by Miss MacKenzie, the performance was given without particularly good results. It is only just to say that under the circumstances Mr. Smithson did pretty well as the clown.

I received my new credentials for '99 in due season. I am not ordinarily superstitious; but you will please take notice that the credentials arrived on a Friday and are numbered 13, and if you find it possible to arrange next year so that a different number falls to my lot, you will confer a favor.

Clarence Agnew has left A Day and a Night temporarily. Miss Agnew's mother is very ill and she has hastened to her side.

Mary Post has replaced Anita Austin with The Telephone Girl co.

Sophia Allen, a member of a musical team playing in this city, met with a serious accident recently. She slipped on an icy pavement and sustained a severe fracture just above her ankle. She will bring suit against the city to recover damages due as the result of her injuries.

The sale of seats for Buffalo's short season of grand opera by the Eliza Opera co. opened 5, and a lively competition was the result. In all probability the series of operas will be eminently successful from a pecuniary standpoint.

In a Woman's Power, which is to be presented at the Star 9, is the work of a Buffalo author, and this will be its first presentation on any stage. A competent cast has been secured.

Annie Lloyd has replaced Gertrude Gilson in the Have You Seen Smith co. Miss Lloyd is introducing her singing and dancing specialty.

Uncle Tom's Cabin will be presented at Music Hall 9-14 by Al. W. Martin's co., headed by Milt Barlow.

Joseph Coyne has been engaged to originate the principal comedy role in Charles H. Hoyt's new farce, A Dog in the Manger, and William De Vere and Louise Gunning are selected for prominent parts. W. H. Currie, who will devote his time largely to executive work for Hoyt and McKee, has retired temporarily from A Day and a Night co. to give his attention to preparations for the new production.

REYNOLD WOLF.

KANSAS CITY.

Sixty-six thousand people were present at the three concerts Jan. 2 at Convention Hall, the occasion being the opening of this magnificent structure, which was designed to provide for this city a suitable meeting place for conventions or shows of the greatest magnitude. Fifteen thousand can easily be seated, and over 33,000 people were seated and standing in the building at the evening concert. It is suitable for national conventions, horse shows, athletic carnivals or any similar gatherings, and is completed by popular subscription without a dollar of debt incumbent on it. The Commercial Club, which has backed it, is the leading business organization of the city, and J. P. Loomas, who has long had charge of the familiar Priests of Pallas parades, has been selected as the manager. Kansas City is now ready for the biggest things that travel, as this building, together with our present great hotel accommodations, will take care of the biggest crowds that may assemble.

The Frawley Stock co., which made an exceedingly strong impression at the commencement of the present season, returned 2-7 to the Coates Opera House, and although the personnel of the co. has been changed in some cases since then the strength still remains, and the performances of the various pieces produced were in every way high class and warranted the excellent attendance they attracted. The opening offering was The Dancing Girl. Mr. Frawley played the Duke of Guiseburg in splendid manner, and Frank Mathieu, Sam Edwards, Florence Roberts, Georgia Welles, and Eleanor Carey played with excellent effect. The rest of the week was devoted to productions of An Unconventional Honey-moon and An Enemy of the King. Blanche Walsh and Melbourne MacDowell 9-14.

A Stranger in New York was the attraction at the Grand Opera House 1-7, and as everybody that could get into the theatre during its previous week's presentation here availed themselves of the opportunity, the piece is certainly not a stranger to Kansas City, and during the present week everybody that missed it on its first engagement here, and a great many of those who did not miss it then, have been crowding to see it. The cast has been changed considerably, and Harry Conner now has the part of the Stranger and makes a big hit nightly. Harry Gilfoil also has a character part in which he is thoroughly artistic and is gaining fame. Anna Boyd is more vivacious and attractive than ever before, and is

the centre of attraction. George Beane also does finely, the usual pretty girls, lively dancing and numerous songs and specialties are introduced to every one's satisfaction, and the farce goes with a swiftness that is very taking. Murray and Mack 8-14.

Darkest Russia, which has had many engagements here in the past, was presented at the Gillies Opera House 1-7 before good sized audiences. The co. was good and the settings excellent. Harry D. Byers as Colonel Cob made a decided hit, and Katherine Willard as Iida did well. Business was excellent.

Work is being pushed and an army of men are employed to force the completion of the new Auditorium building in time for the opening. It looks very incomplete at the present time, but every day shows a big change. The Woodward Stock co. will open it with Men and Women.

FRANK B. WILCOX.

JERSEY CITY.

The Evil Eye was the New Year's offering at the Academy of Music 2-7, to fair business. The work is a pantomime-comic-opera-vaudeville. Songs, ballads, dances and numerous interesting specialties are introduced by the many clever members of the co., and a very fair entertainment is the result. The scenery is elaborate and there is lots of it, and some of it had to be cut out on account of a lack of stage room. The costuming in the last act, which was invented and light comedian. George Johnson in the title-role is an actor of ability, and plays a disagreeable part with ease and finish. Robert Rosaire and Thomas Elliott as the acrobatic twins are very clever and work hard during the entire three acts. George D. Melville and Edward Caron double up and are excellent. Clara Lavine and Lillian Coleman do all the solo singing. They have fine voices and are competent actresses.

One of the best bits in the show is the electric ballet in the last act, which was invented and manipulated by P. C. Armstrong. The dancers had tiny electric bulbs fastened about their bodies from head to foot. They danced freely. At the close of the dance the women were a mass of red, white and blue lights. The Dawn of Freedom 9-14. The Girl from Paris 16-21.

Jolly George W. Monroe in his new comedy, Her Majesty the Cook, commenced a week at the Bijou Theatre 2-7 to big houses, and did very well after that. The play has a fair plot and gives satisfaction, the audience going home well satisfied. Mr. Monroe is as funny as ever and his laugh is spontaneous. His monologue is new and up-to-date, and he makes his part fat. Dorothy Drew does her excellent dances and sings coon songs. John E. Turton is a good singer. The Doherty Sisters are hard workers, and sing and dance and make a hit. Dolly Foster and J. T. McAlpin do a good specialty and respond to four encores. Adelaide Cotton plays the part of an old woman in a careful, typical manner. Wilson and Gray do a neat singing specialty. Down in Dixie 9-14. Gayest Manhattan 16-21.

John E. Langabee, stage machinist of the Academy of Music, is putting in a complete stage and set of scenery in the new parochial school opposite the Academy of Music. The opening of the stage is thirty-five feet.

C. J. Walker, the advance agent of The Evil Eye, is a resident of this city, and the engagement of the co. here 1-7 gave him a chance to spend the holidays at home. He did excellent work for the co., aided by his assistant, Willard McGuire.

Clair M. Pattee, who formerly managed the tour of The Merry World co., is now business-manager for George Monroe. This is Mr. Pattee's first visit to this city in three years, and when his co. opened at the Bijou Theatre 1, and word went out that Clair was in town, his numerous friends began to swarm around the Bijou, and now his arm is lame from shaking hands.

Police Captain Kelly, of this city, entertained a party of friends here Dec. 29 by taking them to the Bijou Theatre, where a performance of The Red, White and Blue was enjoyed.

A large delegation from St. Joseph's Lyceum and the ladies' auxiliary of the same, of this city, attended Andrew Mack's performance of An Irish Gentleman at the Academy of Music Dec. 30.

The New Year's Day business at the local playhouses was phenomenally large, S. R. O. at each house.

Manager Soulier, of the Lyric Theatre, Hoboken, entertained the almshouse children at the matinee of The Silver King 5.

The management of Paul Gilmore in The Dawn of Freedom is presenting a handsome photograph of the star to the lady patrons of the Academy of Music 2-7.

Edgar Trevelle, musical conductor of George Monroe's co., closed his engagement 4.

WALTER C. SMITH.

DENVER.

The fact that the Warde-James-Kidder combination did such an excellent business at the Broadway Theatre week of Dec. 25 is gratifying both to their management and the public as well. This very excellent co. played here to a business close on to \$9,000 for the week. The engagement of the James-Warde-Kidder co. has been an interesting and enjoyable one from every standpoint. The repertoire presented embraced The School for Scandal, Hamlet, Othello, and Macbeth, and conclusively demonstrated that Shakespeare still appeals to intelligent people and that Sheridan's wit is most refreshing after the alleged efforts of modern playwrights in that direction.

Of the stars in the present "triumvirate" there is little new to be said. Frederick Warde is an actor of great ability, at all times conscientious and forceful and thoroughly in sympathy with the characters he portrays. The acting of Louis James shows that his experience gained through his work with modern stock co. since last we saw him here has been of benefit. In other words, his art has mellowed considerably, and there is a marked freedom from a tendency to tear passion to tatters, which heretofore has been a somewhat distinguishing feature of Mr. James' acting. Miss Kidder is thoroughly artistic and the characters assigned her with nice discretion and understanding, her role as Lady Teale in particular being most effectively done. The supporting co. is quite an excellent one and particularly pleasing impressions were made by Barry Johnston, Harry Langdon, Collin Kemper, Mrs. Henry Vandenhoff, and Loretta Wells. So successful has the engagement been this week that there is some talk of a return date being played here late in the Spring by the co.

Murray and Mack and a number of other specialty artists presented Finnigan's Hall at the Tabernacle commencing 25. Murray and Mack, Delmore and Wilson, Kitty Beck, Kitty Hawthorne, and the Trumbull Sisters kept things moving in a pleasing way. Business was good throughout the week.

The Pulse of Greater New York drew well at the Lyceum week beginning 25.

Manager Frank Readick presented Around the World in Eighty Days to good business at the Orpheum during Christmas week.

F. E. CARSTARPHEN.

MONTREAL.

The Circus Girl opened at the New Year matinee at the Academy to big business, and the laughter and applause of the audience testified their evident approval. The co. is a very capable one. Minnie Ashley made a big hit. She does not possess a very strong voice, but it is sweet and clear, and her acting of the convent girl, Dora Wemyss, was excellent. Helen Raylow as La Favorita gave a very pleasing performance and suited the part admirably, and Maud Bilas was also good as Lucille. Charles Danby as Biggs carried off the honors. Bert L. Thayer's performance was capable, as was also Thomas Kicketts' Sir Titus Wemyss. The staging and costuming were beautiful, but the chorus showed rather a lack of rehearsal. Jefferson Comedy co. 9-14.

Long before the curtain rose both on New Year's afternoon and evening it was impossible

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to get a seat in the Théâtre Français. Hundreds were turned away disappointed. Manager Phillips made a wise move when he secured the popular mil. ary drama, Youth. The play was put on with a care and attention to detail quite wonderful when one considers the short time allowed for preparation; and the stirring and patriotic scenes evoked loud applause. Hallet Thompson showed to advantage as Frank Darlington, especially in the stronger scenes, his lighter scenes being less convincing. Thomas McGraw repeated his success of last season as Major Reckly, and Walton Townsend has if anything improved on his former performance of the Rev. Joseph Darlington. Charlotte Deane's portrayal of Mrs. Walsingham was one of the best things she has done here. Harry Rich kept the comedy element well to the front as Larry O'Phaney, and the rest of the co. gave a good account of themselves. Lead Me Your Wife 9-14.

Under Sealed Orders is playing to good business at the Queen's. It is a melodrama of an exceedingly lurid type by James W. Harkins, Jr. Owing probably to some recent changes the play differs considerably from the synopsis on the programme, and both play and synopsis differ from the lithos and pictorial stands, so that the spectator is constantly kept guessing as to where he is at. This is a mere detail, however, and those who are looking for excitement and sensation get their money's worth and more. The co., headed by Maurice Freeman, is a fairly capable one and the scenery is excellent. Isham's Octorons 9-14.

The Knickerbockers are giving a first-class vaudeville entertainment at the Royal and jamming the house at every performance.

The management of Her Majesty's has just signed contracts with the Broadway Theatre Opera co. for the initial production there of De Koven and Smith's new comic opera, The Three Dragoons, week of Jan. 25.

W. A. TREMAYNE.

PROVIDENCE.

At the Star Theatre 2-7 Manager Harrington offered the laughable comedy, A Terrible Time. It was well played by Harry Rogers' co., and the many funny complications brought out during the action of the play seemed to please the good sized audiences. The players were Martin Fuller, Harvey J. Gates, Ed C. Cook, John Walker, Margerie Ma Belle, Innes Verrault, Pearl Raymond, Lottie Swinson, and Bessie Swinson. Modjeska appeared at the Providence Opera House 2-4, and Jacob Litt's Shenandoah opened 5 for the rest of the week. Stuart Robson 9-11. Because She Loved Him 8o 12-14.

Dumas' A Night in Florence, Italian version, was presented at the Talma Theatre 2 by the Italo-American Amateur Club, of this city.

Eugenio Sorrentino and his Banda Rossa will give a concert in Infantry Hall Feb. 9 under the direction of William H. Wing, of this city. Mr. Wing has also booked the band for several other nearby cities and towns.

Providence Lodge No. 10, Theatrical Mechanics' Association, held its annual meeting in Elks' Hall eve 1 and installed these officers for the ensuing year: George Denowitz, President; Fred E. Huberly, Vice-President; Louis P. Sweet, Treasurer; Charles I. Luther, Financial Secretary; Harry G. Wright, Assistant Financial Secretary; John Taylor, Recording Secretary, and Joseph R. Thornton, Marshal. The meeting was followed by the tenth annual banquet, which was attended by about sixty members and their friends. As in former years it was an informal and enjoyable affair. Music was furnished by an orchestra composed of members of the various theatre orchestras and remarks were made by Andrew Link, Louis P. Sweet, William F. Doolen, of the Providence Lodge, and by Charles P. Pickering and Frank Munroe, of Boston Lodge. The banquet committee consisted of Andrew Link, Joseph R. Thornton, and Louis P. Sweet.

Lester Loneragan, of the Modjeska co., renewed acquaintanceships here 2-4.

The Providence Athletic Club held a smoker evening 5, which was largely attended and great

ly enjoyed. Among those who entertained were Ann Fletcher, of the Romain Stock co., who gave some clever maine impersonations and made a big hit; Pauline Mayhew, of the Vanity Fair Stock co., who sang herself into popular favor and was heartily applauded for her big punning; the Darling Sisters, Mlle. Nelete, Little Sara, Novelty Trio, and Frank Lowell, of the Lowell Bros.

The Romain Stock co. will present The Ironmaster at Pawtucket 12-14.

Louise Meredith, having resigned from the Valentine Stock co. at Columbus, O., is now playing with the Romain Stock co.

HOWARD C. RIPLEY.

ST. PAUL.

The Woodward Stock co. gave an excellent production of Cyrano de Bergerac at the Metropolitan Opera House, 1-7 to good houses. The play was staged admirably. The scenery, settings and mountings were pleasing and effective. The costumes were rich and attractive. The play was presented by a large and exceptionally strong cast, and the players well merited the hearty applause received. Cyrano de Bergerac was portrayed by Willson Enos. He is an intelligent and finished actor, and he gave a strong and powerful interpretation of the character. Mr. Enos has a musical voice of noticeable sympathetic quality and he reads his lines with pleasing distinctness and expression. Bertha Creighton made a very good impression in the role of Roxane. She was beautiful in the balcony scene and admirably interpreted the part with grace and spirit. Frederick Montague was excellent as Christian. The support was commendably good. Messrs. Walter D. Greene, Hal E. Davis, Ben S. Mears, De Witt Clinton, F. H. Livingston, Will Davis, Frank Lindon, Robert Folsom, Gertrude Berkeley, Inez McCauley, and other members of the cast sustained their respective roles admirably and well deserve favorable mention. Robert G. Ingersoll 15. A Stranger in New York 19-21. Haverly's Minstrels 22-25.

El Capitán was presented at the New Grand Opera House 1-7 before large audiences. The production is effectively staged and attractively costumed. William C. Mandeville was decidedly good in the title-role and proves a worthy successor of De Wolf Hopper. Kate Michels was a charming Isabel and sang with a sweetness that captivated her auditors. Madeline Lack was pretty and winsome in the role of Estrella. Nora Rose was a pleasing Princess Margherita and sang the role in good voice. Edward P. Wilks was an excellent Posa. Harry Carter as Scaramba did well. The chorus was strong and well balanced. Mistakes Will Happen 8-14.

The concert given by the military band of the Third Regiment at the Grand 1, previous to their departure for Manila, drew a large attendance and proved a success.

GEO. H. COLGATE.

NEW ORLEANS.

At Hopkins' St. Charles Theatre The Silver King was presented 1-7, together with several good specialty acts. The play was well acted and staged, but as the vaudeville part took up considerable time the management curtailed the drama by omitting unimportant parts thereof. Baby Lund was the first vaudeville feature on the bill and was followed by Powers and Hyde in songs and cake-walking. Eckert and Berg presented a little operatic sketch called Master and Pupil in a talented manner. The biograph continues to show new views, and the public seem never to tire of it. A toy-matinee was given 2 to a crowded house. Queen's Evidence 8.

The Lilliputians appeared here 1-7 in The Golden Horseshoe. These quaint little people always draw well, and the gorgeous ballets and sumptuous production are worth the seeing. Kelcey-Shannon co. 8. The Bride Elect 15. W. H. Crane 22.

Secret Service appeared here 1-7. Marie Walworth 8. The Prisoner of Zenda 15. James O'Neill 22.

At the Grand Opera House Uncle Josh Spruceby was the attraction 1-7 and drew fairly well. There are thirty-five people in the co., and the several specialties presented seem to please. After the War 8. Frawley co. 15-Feb. 4.

At the French Opera House the Charley co. continues its excellent performances of grand opera on Tuesday, Thursday and Saturday nights and at the Sunday matinee. The comic opera branch of the troupe has its innings on Sunday nights only, and presented La Fille de Madame Angot 1. La Favorita was presented for the first time this season 31 with Madame Fierens as Leonore and M. Gilbert as Fernand. M. Gal-dan acted and sang the part of Alphonse with dignity and feeling, and his singing of "Pour-tant d'Amour" was effectively rendered. Madame Fierens and M. Gilbert deserve credit for their artistic singing of the celebrated duo in the last act, which was greeted by salvos of applause. Robert de Diable was the bill 3, with M. Santier in the title-role. Fierens, Berges, Boux-man and Richard were also in the cast, and the performance was a most creditable one. La Reine de Saba is in preparation and rehearsal, and as a production will be the most gorgeous of the season.

J. MARSHALL QUINTERO.

COLUMBUS.

The Bostonians did a splendid business Dec. 28, 29, when they presented The Serenade and the old favorite Robin Hood. The co. is as good as ever, though weakened somewhat by the absence of Eugene Cowles. The other roles were handled in a masterly manner. Helen Bertram making a splendid impression. Jessie Bartlett Davis being ill, her understudy, Belle Chamberlain, did exceedingly well in her parts. The Old Coat and My Friend from India were presented by the Smyth and Rice Comedy co. to fair business 30, 31. The co. was good. May Vokes and Frederick Bond made special hits. Mathews and Bulger in By the Sea Waves to light business 2, 3. The comedy has plenty of bright lines. The scenic effects were excellent. The co. was only fair, the bit of the performance being made by Rose Melville as Sir Hopkins, a characterization that would be hard to equal. Alice Nielsen 4, 5. Digby Bell 6, 7. Robert G. Ingersoll 10. Keller 13, 14.

The Grand did a good business 26-31, when the Valentine Stock co. presented Camille and The Charity Ball in an excellent manner. Rose Stahl as Camille was good, as was also Jack Webster as Armand. William Bonelli, Robert Rogers, Ben Graham, Kate and Anne Blancke, and Louise Mackintosh handled their parts in their usual thorough manner. The Girl I Left Behind Me 9-14.

At the High Street Theatre the Late Mr. Early 29-31 did fair business. The co. was not up to the usual standard. The Wheel of Fortune did well 2-4. The co. was all that could be desired, the scenic effects being splendid. City Sports 5-7. John Martin's Secret 9-11. A Cheerful Idiot 12-14.

The receipts the week of 26-31 at the Grand were the largest since the advent of the stock co.

J. R. DAVIS.

LOUISVILLE.

Clay Clement presented at Macaulay's 2-4 The New Dominion and A Southern Gentleman, repeating the successes of former visits. The praise of the local critics was unstinted and the appreciation of the audiences markedly evident. The Bostonians 5-7.

At the Avenue 1-7 A Guilty Mother drew satisfactory business. The play is one of the lurid melodramas and seemed to please. May Anderson, Jewel Varney, and Fanny Barry-Sprague carried off the honors. Two Little Vagrants 8-14.

The Moffett co. at the Temple Theatre scored an artistic and pecuniary success in Little Lord Fauntleroy 2-7. Oscar Eagle as the Earl and Little Stella Cusaden as Cedric gave remarkably fine representations. The Three Guardsmen 9-14.

R. J. Burdette will lecture at Library Hall 5 under the auspices of the Louisville Lyceum Bureau.

Nellie Strickland, who appeared here with The Prisoner of Zenda co. at Macaulay's Theatre, is

a beautiful woman, who handles the difficult part of the adventuress with artistic ability. She is a favorite in this city, being pleasantly remembered for good work done upon the occasion of former visits.

Mary Johnson, a Louisville newspaper woman, read an erudite and interesting paper on Moliere at the last meeting of the Women's Club.

CHARLES D. CLARKE.

OMAHA.

Boyd's Theatre: After passing us by for one season Frank Daniels dropped in Dec. 30, 31, and appeared in The Idol's Eye. The engagement was a great success in every way, the co. being much superior in all points to that seen here with Mr. Daniels in former years. The entire orchestra was reserved on the opening night for the Cottillon Club, and the event proved quite a social function. While The Idol's Eye met with a most enthusiastic welcome there are many of us who think that The Wizard of the Nile, which was given 31, is a superior attraction. Mr. Daniels is the same amusing little man and the female portion of his co. remarkably pleasing to look upon. David Higgins and Georgia Waldron and a fair co. had a good share of public patronage 1, 2, in At Piney Ridge. The co. is much the same as seen here last year, and the scenic effects are worthy of favorable notice.

We are to have a production of Cyrano, the Woodward Stock co. appearing in that play at the Boyd Jan. 9-11 en route from Minneapolis to Kansas City. Much interest is taken in the event among the co.'s old-time friends.

Mr. and Mrs. Royle were entertained while in this city by some of their social friends.

Harry Corson Clarke entertained the Omaha Lodge of Elks, who attended the theatre in a body the last evening of his engagement.

J. R. RINGWALT.

INDIANAPOLIS.

The New Year was ushered in with extraordinarily big crowds at each of the four theatres. The Grand, with The Private Secretary by the stock co., was packed at both performances, and the usual good performance, complete in every detail, was given. The co. has undergone several changes since its first appearance, but still maintains the excellent reputation made in the first few weeks, and its work is the very best. The Banker's Daughter 9-14.

English's offered The Belle of New York for its New Year's attraction. An excellent performance was given to good audiences. The Bostonians presented Robin Hood and The Serenade Dec. 30, 31, large audiences being present. The performances were marred to a great extent by the non-appearance of Jessie Bartlett Davis, who was suffering from a serious cold. Digby Bell 5. Alice Nielsen Opera co. 6, 7. Jack and the Beanstalk 9-11. The Lilliputians 13, 14.

Hopkins' Trans-Oceanics were the attraction at the Park 1-7, and exceedingly heavy business was the result. A Cheerful Idiot 9-11. John Martin's Secret 12-14. May Howard Burlesque co. 16-18. A Hot Old Time 19-21.

In Atlantic City was given to a great extent by the non-appearance of Jessie Bartlett Davis, who was suffering from a serious cold. Digby Bell 5. Alice Nielsen Opera co. 6, 7. Jack and the Beanstalk 9-11. The Lilliputians 13, 14.

Hopkins' Trans-Oceanics were the attraction at the Park 1-7, and exceedingly heavy business was the result. A Cheerful Idiot 9-11. John Martin's Secret 12-14. May Howard Burlesque co. 16-18. A Hot Old Time 19-21.

The patrons of this house prefer vaudeville and burlesque, and as a result business was not as good as it might be.

ALLEN E. WOODALL.

PITTSBURG.

The Finish of Mr. Fresh was presented to the patrons of the Bijou 2-7 to good houses, and proved an attraction of unusual excellence. The work of Belle Stewart imparted much liveliness and go to the performance, and she received well-merited applause. Al H. Wilson, George W. Day, and May Stewart also made hits. Next week On the Wabash.

The Sign of the Cross opened its second week at the Alvin 2. Julia Marlowe 9. The Belle of New York 16.

Ward and Vokes are old favorites here, and they opened at the Duquesne 2 to a packed house. The Governors was the bill. Next week Devil's Auction. A Reign of Error 16.

The stock co. at the Grand presented The Late Mr. Brown 2 to a good house. Captain Lettarblair 9-14.

The Three Guardsmen was the bill offered 2 by the stock co. at the Avenue Theatre to large attendance. Next week A Gilded Fool.

The Yale Glee Club gave a concert at Carnegie Music Hall 5.

John B. Reynolds' co. in Just Smith's Luck is doing a good business in surrounding towns.

R. J. DONNELLY.

MINNEAPOLIS.

At the Metropolitan Theatre the Woodward Stock co. opened the last week of its engagement week of 1 in My Uncle from India, to fair sized audiences. The comedy was put on in a fairly creditable manner. Carl Smith Seerle appeared to excellent advantage in the title-role, Harry Beresford won favor as Gibson, Hal Davis was a satisfactory Lotheral Catterwall, and F. H. Livingston made a pleasing Harry Marland.

At the Bijou Opera House At Gay Coney Island opened a week's engagement to the capacity of the house 1, and, as usual, made a most emphatic hit. Smith and Campbell were exceedingly funny in the leading roles, and their support was good. Others deserving special mention were Mayme Keelo, Mattie Lockette, the Le Page Sisters, and Tony Hart, Jr. El Capitán 8-14.

The Frank Dans Symphony Orchestra gave another of its delightful concerts afternoons of 1 at the Lyceum Theatre, to a good sized house.

F. C. CAMPBELL.

GALVESTON.

A Breezy Time at the Grand Dec. 26 was accorded liberal patronage. The performance was poor. Secret Service, 27, 28. M. L. Alsop is playing William Gillette's part and his competent assumption of the role could hardly be improved upon. A Stranger in New York was welcomed by a big audience 30, but proved somewhat disappointing to those who had enjoyed a previous acquaintance, the co., while acceptable, scarcely reaching the standard of last season's cast, excepting Joseph Coyne, who is still the Stranger and keeps things busy as usual. Creston Clarke and Adelaide Prince are quite popular with the public, and their engagement 31, in A Ragged Cavalier and The Last of His Race was productive of satisfactory results. Next week The Heart of Maryland, McLean, Tyler and Hanford co., and A Bachelor's Honeymoon.

C. N. RHODE.

CLEVELAND.

Henry Miller opened a week's engagement at the Euclid Avenue Opera House in Heartsease, which held the boards until 6, when The Master was substituted. Sol Smith Russell 9-14.

Cyrano de Bergerac was given its initial production in this city week of 2, at the Lyceum Theatre, by Henry Lee and a large co. Edward Harrigan and Robert Fitzsimmons 9-14.

McFadden's Row of Flats was the New Year's week offering at the Cleveland Theatre. The White Slave week 9.

Robert G. Ingersoll will lecture at the Euclid Avenue Opera House 8.

The Boston Ladies' Symphony Orchestra held forth at the Grays' Armory 5.

WILLIAM CRANTON.

PORTLAND, ORE.

At the Marquand, Dec. 26, 27, Edwin Mayo with an excellent co. in Pudd'nhead Wilson played to full houses. Von Yonson, with Ben Hendricks as Yon, did good business 28, 29. George Belmont, boy violinist, assisted by Grace Preston, contraalto, and Ida Simmons, pianiste, under the auspices of the Portland Philharmonic Society, was well attended 30, 31.

Cordray's did fine business with A Boy Wanted week ending 31. Tennessee's Partner began the new year at Cordray's, for a week, to packed house.

O. J. MITCHELL.

CORRESPONDENCE

ALABAMA.

MONTEGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): A large audience greeted Professor Levin and his scholars in their fourth annual concert 2. The Belle of St. Stephen 5.—MONTGOMERY THEATRE (S. E. Hirsch and Brother, managers): Local concert under the direction of Professor Kirkpatrick to S. R. O. Dec. 27. The Lilliputians in The Golden Horseshoe to crowded house 29. Peters Comedy co. presented A Knotty Affair to S. R. O. 2. Marie Walworth 5.

MOBILE.—THEATRE (J. Tannebaum, manager): Charles King co. Dec. 25-29; average performance; fair attendance. Plays presented Kathleen Mavourneen, Rip Van Winkle, Mrs. Partington, and David Garrick. The Lilliputians in The Golden Horseshoe 30, 31 were received warmly. The little people are highly entertaining and established themselves as strong favorites. The costumes and scenic effects were exceptionally good. Wilbur Opera co. 2-3.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, lessees): The Lost Hypnotists, closed a week's engagement Dec. 31. Baldwin-Melville co. opened for a week 2 to capacity, presenting The Golden Giant Mine. Marie Walworth 5.

TALLADEGA.—CHAUTAUQU AUDITORIUM (J. Wellington Vandiver, manager): Lillian Tucker Comedy co. Dec. 19-31; large and pleased audiences.

SELMA.—ACADEMY OF MUSIC (Ross and Long, managers): Andrews Opera co. 12, 13.

ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Henderson Stock co. Dec. 26-29; fair business and satisfaction. Black Serenaders to good business 30. Gorton's Minstrels 2-3. Benefit to Clara Clark Ward 5. James-Kidder-Warde co. 8-11. South Before the War 21.—ITEM: The Henderson co.'s scenery and baggage were attached in Los Angeles by the Hollenbeck Hotel proprietors. Manager Patton advanced railroad fares and money to carry the co. to Phoenix. The hotel people sent an attorney with the co. to protect their baggage claim. The co. drew fair business only 30 and on 31 refused to play unless Manager Henderson divided the receipts with them. This he could not do, as the attorney had charge of the money. As a result the co. is stranded here. A few have been able to leave by wiring for money.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Gorton's Minstrels 5. A Hired Girl 9. James-Kidder-Warde co. 12, 13.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager): My Friend from India 2, large audiences; performances fair. Charles Lee, lecturer, 5. Lewis Morrison in Faust 10. The Heart of Maryland 13. Sowing the Wind 20. Murray and Mack 21. Under the Red Robe 25. A Bachelor's Honeymoon 27. The Lost Paradise 30.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Merrile Bell Opera co. Dec. 28-31 in La Macotte, Olivetta, The Mikado, and The Beggar Prince; business fair. Nashville Students 7. Graham Earle co. 9-15. Sowing the Wind 19. Murray and Mack 20.

FINE BLUFF.—OPERA HOUSE (Charles Senyard, manager): McLean-Tyler-Hanford co. Dec. 27 in The Merchant of Venice and Othello; good attendance; excellent performance. Edwin Boettelle 31 in Richelieu; small house; poor co. My Friend from India 3. Richards and Pringle's Minstrels 4.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Digby Bell in The Hoosier Doctor Dec. 21; large and pleased audience. The Real Widow Brown 7. Lewis Morrison 13. Creston Clarke 20.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): McLean-Tyler-Hanford co. in Romeo and Juliet Dec. 28; good house; pleased audience.

HELLENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Richards and Pringle's Minstrels 7.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Willie Collier in The Man from Mexico gave great satisfaction. Don Bally in Uncle Bob and O'Brien the Contractor 1-4. Pudd'nhead Wilson 5-7. Von Yonson 11-14.—BURBANK: THEATRE (Clark A. Shaw, manager): Ott Brothers in All Aboard proved an excellent drawing card 23-31. South Before the War 1. Nance O'Neill 9.

OAKLAND.—MACDONOUGH THEATRE (Gottlieb Marx and Co., lessees): Two Married Men Dec. 30, 31; fair house; co. below average. A Parlor Match 2-3. Nance O'Neill 4, 5. Von Yonson 6, 7.—DEWEY OPERA HOUSE (T. Ash, manager): A Bunch of Keys 20-31 drew large houses; well presented. Coon Hollow 2-8. Mahara's Minstrels 9-15.

STOCKTON.—YORRIS THEATRE (Charles P. Hall, manager): South Before the War drew good business Dec. 23-25. Martell's Merry Makers 26-31; good houses. Jules Grau Opera co. 27.

WOODLAND.—OPERA HOUSE (E. C. Webber, manager): Two Married Men to a full house Dec. 22. Nance O'Neill 3.

SAN JOSE.—ADDITION THEATRE (Charles P. Hall, manager): Coon Hollow Dec. 24; fair audience. Jules Grau Opera co. 25-31; small house.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Colorado Glee Club Dec. 26 to good business. Frawley co. 27 to fair business; performance good. The Dazzler 3. Alone in Greater New York 13. Under the Dome 17. Pudd'nhead Wilson 20.—ITEM: Professor Boyer has returned from Kansas City after an absence of one year and will organize an orchestra for the Park Opera House.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Chattanooga Dec. 28; good performance; fair business. On the Suwanee River 29; good performance; enthusiastic audience. After the performance most of the co. retired to the Elks' Lodge room, where a stag social was in progress. The Dazzler 4. De Vere Concert co. 5 canceled. The Span of Life 10. The Heart of Chicago 13.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Clementine De Vere in concert Dec. 30; small house. The Frawley co. in An Unconventional Honeymoon 31; fair business. Mr. Frawley carries an unusually strong co.; Georgia Welles is excellent. The Span of Life 14. Tim Murphy 15. Italian Opera co. 21.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): On the Suwanee River Dec. 26; good business. Frawley co. 30 in An Unconventional Honeymoon to light business. Clementine De Vere 31 to light business.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): The Span of Life Dec. 30 to fair business; performance good. What Happened to Jones 6. Western Stars 12.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frazer, manager): Alba Haywood to crowded house Dec. 31; entertainment good. Chicago Ladies' Quartette 9.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): When London Sleeps Dec. 30-31 played to large business and gave an acceptable performance of the thrilling melodrama. Shenandoah, with Maurice Barrymore and Mary Hampton featuring the theatre 2 and played to a large and the play was mounted and costumed splendidly. Mary Hampton, a charming actress, was effective and won immediate recognition by her work. Maurice Barrymore, just out from a severe illness, was less satisfactory as Colonel West. The Red, White and Blue played to satisfactory business 5. Jefferson Comedy co. 6. Yankee Doodle Dandy 7. Devil's Land 10. Stuart Robson 13. Burton Holmes 17. Della Fox 18. Through the Breakers 19, 20.—ITEM: The Grays, New Haven's crack company, will offer a minstrel entertainment at the Hyperion in February.—Marshall Darrack, entertained a



crowded house at Warner Hall 4, when he read from The Merchant of Venice. He will give three other Shakespearean readings before the University Extension course during the month.—Maurice Barrymore was the guest of the Quinapiac Club 2 and Mary Hampton also was entertained by several of her friends after the play.—Charlotte Crane, of Shenandoah, was the guest of Mr. and Mrs. James Dyer Post, has been made managing editor and dramatic critic of the Register.—Mr. Bunnell came up from his Southport home for the new year gathering at the Republican League, of which he is a member.—Carle J. Blenner, the artist, spent 4 1/2 in town. He is completing the full-length portrait of Miss Nordica upon which he spent his Summer working at Kresnach.—The exquisite portrait of Letitia Fairfield, recently purchased by Lillian Burkhardt, the actress, will be reproduced in color as a cover for the Ledger Monthly if Miss Burkhardt permits a copy to be made.—The Jefferson boys who were entertained by Professor and Mrs. Wier of Yale, while here 6.

JANN MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Williams and Walker Dec. 29 drew fair audiences. There was a lack of snap and dash in their work. Primrose and Dockstader's Minstrels 30, 31 pleased large audiences with a unique and up-to-date show. The jokes were new and bright and the singing very melodious. The first part setting was easily the handsomest ever seen here. Sunday evening, 1, they gave the same bill in white face, drawing the usual pleased audience. Audiences of enormous proportions greeted Olga Netherlands 2. Miss Netherlands displayed great versatility as well as art and close study the two characters in the plays given. The Wife of Scarli and Carmichael 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. The Jefferson Comedy co. 7. Bennett and Moulton Opera co. 8-14. Devil's Island 18. Charles Coghlan 18. Yankee Doodle Dandy 20. Field's Minstrels 21.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): The London Belles 26 to fair attendance. A Spring Chicken 28-31 was mostly enough to tickle the palates of the large audiences who attended the performances. Burlesque and vaudeville was the drawing. Tony Farrell packed 'em to the doors 2 with The Heartstrokes. Washburn's Minstrels 3, 4 did good business, giving a very good minstrel show. The Dawn of Freedom 5, 7. Bohemian Burlesquers 9-11. The Heart of Chicago 16, 17. McDoodle's Flats 19-21. Moster W. F. Stevenson has been appointed assistant treasurer at Parsons'. J. H. Decker, manager of Primrose and Dockstader's, was greeted by his many old friends here. He was for two seasons advertising-manager of the Hartford Opera House under the Jacobs and Proctor régime.

A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Henry Chaffran in Kit the Arkansas Traveler had enormous business Dec. 26 and did well 27, 28. McNulty's Visit 29-31; co. partly good; business all good. The Westerner packed aisles and foyer twice 2 and continued to do well 3. Carl Haswin in The Silver King 5-7. Weber's Farish Widow 9-11. Through the Breakers 12-14.—PARK CITY THEATRE (G. P. Bunnell, lessee): Williams and Walker to S. R. O. twice 26; entire satisfaction. Modjeska to big houses 27 in Macbeth; splendid performance. Primrose and Dockstader's Minstrels 28; fine show; business the same. When London Sleeps 29 to good but somewhat topheavy house; excellent settings. Gilmore and Leonard in Hogan's Alley finished the year 30, 31. They improve each year. Joseph Jefferson's sons gave Rip Van Winkle admirably 3. Charles in the name part doing especially well. Yankee Doodle Dandy 4. The Red, White and Blue 7.—ITEM: Manager Smith, of Smith's Theatre, is still confined to his home in the West End with grip.—Local Manager Reed planned and carried out a holiday surprise on Proctor Bunnell by tastefully dressing the entire house in Christmas guise with silk flags and evergreens. New carpets throughout and some new wrinkles of Manager Rowland's own invention served to brighten up the house and fairly to take Lemme Bunnell off his feet by surprise.

W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Mme. Modjeska and her excellent co. presented As You Like It Dec. 25 to an enthusiastic audience that completely filled the house. Primrose and Dockstader's Minstrels entertained a crowded house 29; thoroughly enjoyable performance. Williams and Walker gave two performances 31 to big business. Tempest Tamed was presented by an excellent co. 3 to capacity. Rip Van Winkle, presented by the Jefferson Comedy co., 4, was an event of much interest. A large audience was in attendance. Emma Juch and Kaltenborn String Quartette, under the auspices of Eastern Entertainment co., 5. The Red, White and Blue 6.—JACQUES OPERA HOUSE (Jean Jacques, manager): The Elroy Stock co. concluded a most successful week's engagement 31. Rico's Comedians commenced a week's engagement 2. The house is being packed to the doors, many being turned away. The co. will appear in A Fool and His Money. To Oblige Benson, The Old Love and the New. The Westerner, Under the Lion's Paw, In Honor Bound, Molly Bawn, U. T. C., and Under the Stars and Stripes. Under the Dome 9-11.

NEW BRITAIN.—BURWELL LYCEUM (Gilbert and Lynch, managers): Washburn's Minstrels Dec. 28 to good business; audience pleased. Elroy's Stock co. 27 to good patronage. Repertoire: The Land of the Midnight Sun. The Stars and Stripes. The Police Patrol. The District Fair. The Midnight Alarm, and She. Yankee Doodle Dandy 10. Bennett and Moulton co. 16-21.—OPERA HOUSE (F. W. Mitchell, manager): Miss New York, Jr. 31 had a good house and gave satisfaction. Paul Gilmore in The Dawn of Freedom 3 to fair business; scenery and supporting co. good. Week's Minstrels 9.—ITEM: Manager Elroy presented each woman in the audience 3 with a neat souvenir, upon bearing a photograph of Dowsy, it being the 60th performance of his co.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): George W. Wilson and the Boston Ideal Stock co. ended a very successful week's engagement Dec. 31, having played to a series of crowded houses and given satisfaction. The Jefferson Comedy co. presented Rip Van Winkle 3 to a large audience. Thomas Jefferson in the part of Rip did well and the three other boys were satisfactory. The mounting of the play was very pretty. Modjeska in Antony and Cleopatra 10.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): La Vengeance, a French play, Dec. 30 pleased a fair audience. David P. Comtois, of this city, in the lead made a favorable impression. Harry La Mar 24 in A New England Home. Our Jack, and The District School opened to good business, giving satisfaction. Swedish Trio concert 6. Week's Minstrels 10. In Peril 12. The Little Minstrel 15.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Williams and Walker and a capital colored co. to good business Dec. 27. It was as good a vaudeville performance as has been seen here this season and was enjoyed thoroughly. Modjeska 31 gave an interesting performance of Macbeth to fair business. Guest Manhattan 2 to fair business. In Peril 9. Yankee Doodle Dandy 11.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): La Vengeance Dec. 29 to small business, giving satisfaction. Caliban's Faust 4; fair house; satisfaction given. The Little Minstrel 30. Graham's Cake Walk co. 30. Santa Rosa Feb. 10.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): The Gormans in Mr. Beane from Boston Dec. 31 to large house; performance excellent. A. G. Field's Minstrels 12.

STAFFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): The Dawn of Freedom to large and pleased audience. The Kerry Gow 7. Sawtelle Repertoire co. 9-14.

TORRINGTON.—OPERA HOUSE (F. E. Matthews, manager): A Terrible Time Dec. 31; fair house; per-

formance fair. Rice's Comedians 11, 12. Week's Minstrels 14.

SOUTH NORWALK.—HOYT'S THEATRE (J. M. Hoyt, manager): Sawtelle Dramatic co. 27 opened in The Buckeye and Dangers of a Great City to S. R. O.

HIDDELTOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The Jefferson Comedy co. presented Rip Van Winkle 5 to good business.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Joshua Simpkins 27.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Salem Cadet Band Dec. 30; excellent concert.

ROCKVILLE.—OPERA HOUSE (J. H. Freeze and Co., managers): Week's Minstrels 6.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (James K. Baylis, manager): Daughters of the Poor 27; large business. Chattanooga 6, 7. Hemmels' Ideals 8, 14. Al G. Field's Minstrels 16. Washburn's U. T. C. 17. Sousa's Band 20.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): A Turkish Bath Dec. 29; fair performance; light house. Kilm-Hearn co. 27.

TAMPA.—AUDITORIUM (John N. Phillips, manager): The Nancy Hanks 7.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Marie Watnwright 7.

GEORGIA.

SAVANNAH.—THEATRE (David A. Wells, manager): Back on the Farm 27; poor performance to small house. Woodward-Warren co. 3-7; excellent performance to packed houses. Repertoire: The Other Girl, Check, The Paymaster, A Practical Joke, and The Captain's Mate; three and four houses S. R. O. The Prisoner of Zenda 11. James O'Neill 14. Boland Reed 19. Secret Service 20-21. Jack and the Beanstalk 25. Otis Skinner 27, 28. Sousa's Band 30.

ATLANTA.—LYCEUM: This house has been leased by William Sharp, who has for a long time represented Henry Greenwall as his local manager here. Mr. Greenwall has relinquished control of the Lyceum House will open 9 for an indefinite engagement with the Lyceum Stock co. The first bill will be Alabama—COLUMBIA THEATRE: Myrtle-Harder co. 1-7. Susan Kirwin Opera co. 9-14. —GRAND: The Prisoner of Zenda 4, 7.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): The Libations in The Golden Horseshoe Dec. 29 pleased a large and enthusiastic audience; receipts \$671. Andrews Opera co. 8-14. The Prisoner of Zenda 12. Secret Service 18. Kelsey-Shannon co. 21.

ALBANY.—SALE-DAVIS OPERA HOUSE (E. D. Wolff, manager): Military concert Dec. 29; good house. Professor Fenner, violin virtuoso, assisted by local talent and members of the military bands stationed here, gave a successful concert 2. Peters Comedy co. 9-14.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Eunice Goodrich co. Dec. 29-31 in That Girl, Wanted—A Husband, and An American Girl; performances satisfactory; small business. Dr. Price, hypnotist, 2-4.

COLUMBUS.—LYCEUM HALL (Columbus Lyceum Association, managers): Mozart Symphony Club Dec. 30; packed house; excellent performance. Eunice Goodrich co. 2-4.

GRIFFIN.—OLYMPIC THEATRE (L. Patterson, manager): Charles Vought co. to fair business Dec. 29-31; enjoyable performances. Arnold's Fun Makers 18-19.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fowler, manager): Barlow Brothers' Minstrels Dec. 27 to large and delighted audience.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): Barlow's Minstrels Dec. 28; excellent performance; large audience.

NEWTON.—REESE OPERA HOUSE (A. C. Pease, manager): Dark.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Bittner Theatre co. opened for week Dec. 26 to good business. Mother and Son, The Country Girl, The Lawyer's Clerk, East Lynne, and Pug and the Baby were presented. The co. is very popular here. Dorothy Lewis 5.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Bittner Theatre co. Dec. 22-24, presenting The Fire Patrol, The Galley Slave, and The Pug Dog and the Baby, gave satisfaction to good business.

POCATELLO.—OPERA HOUSE (H. B. Knapton, manager): Bittner Theatre co. 2-4. —ITEM: The Christmas Minkon far surpasses all expectations.

ILLINOIS.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Dark. —ITEM: The new Grand Opera House, which has been in course of construction for several months past, will open 4 with Sowing the Wind. Freeport has been in need of a new theatre for some time, and the Grand will be one of which our citizens can feel proud, as it is a modern playhouse in every detail. The theatre was built by George H. Johnson, of St. Louis, and J. B. Arthur, of Chicago. The front is of pressed brick with rock brick facings. On the right of the lobby are the ladies' retiring rooms, which are nicely furnished, while on the left are the box and manager's offices. The decorations of the auditorium are white and gold, while the eight boxes are hung with red draperies. The house is supplied with opera chairs and has a seating capacity of 550, although between one thousand and twelve hundred can be accommodated. The heating is by steam and the lighting by gas and electricity. The stage opening is 30 x 30. There is a full stock of scenery. The dressing rooms are arranged in tiers at the back of the stage and are supplied with hot and cold water. The house will be managed by A. C. Knott, a prominent business man of this city. C. F. Hildreth will be treasurer. H. J. McKel, for a number of years manager of the Germania Opera House, will be in charge of the reserved seat sale. George Hombarger, formerly stage manager at the Germania, will act in that capacity at the Grand. Jacob Kerch, whom Freeport audiences used to see in the box-office at Germania Opera House, will be found in the same place at the new theatre. The best orchestra in the city has been engaged to furnish the music.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Brown's in Town Dec. 28; first-class performance; fair business. The Lost Paradise 30; performance good; house fair. Under the Red Robe 31; performance good; good business. The Sunshine of Paradise Alley 1; crowded house; satisfactory performance. Why Smith Left Home 2 to good houses. Natural Gas 3. A Texas Steer 5. Sowing the Wind 7. Town Topics 8. —AUDITORIUM THEATRE (A. R. Waterman, manager): The Missouri Girl closed a successful engagement Dec. 28. The Gay Matinee Girl 14; good patronage; audiences pleased. —ITEM: Dorothy Usher, of Why Smith Left Home, is a Peoria girl, and celebrated her home coming by a luncheon to the members of the co. after the evening performance. Miss Usher's father presided as toastmaster and the occasion was most pleasant. —Manager Harrington of the Grand, gave a New Year's banquet to all employees.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): The Prisoner of Zenda Dec. 27 to good business. Margaret Fuller and Nellie Strickland shared the honors with Howard Gould. The Sunshine of Paradise Alley 2 to fair business; performance failed to please. The Gay Matinee Girl 3. John Dillon 10. —COLUMBIAN (William Peterson, manager): Phinney's U. S. Band dedicated to the handsome structure 27 before a large audience. The seating capacity is 1,300; width of stage, 67 feet, with 50-foot opening. It is proposed to play first-class attractions at popular prices. Manager William Peterson, the new manager, is well known to the profession on account of his long connection with the different playhouses of the city. He is well qualified for the position.

GALESBURG.—AUDITORIUM (F. E. Bergquist, manager): Kelly and Mason in Who is Who Dec. 28

pleased a good house. Under the Red Robe 29. Sunshine of Paradise Alley 31, and John Dillon in Bartlett's Road to Seltzerville 2 pleased fair attendance. Gilhooly's Reception 4. Sowing the Wind 5. A Texas Steer 7. Why Smith Left Home 9. Schubert Glee Club 11. Town Topics 13. McFadden's Row of Flats 14.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Holden Comedy co. closed a big week's business Dec. 31. Dangers of a Great City, Nobody's Claim, A Crazy Idea, Blacklisted, The Streets of New York, and A Bed of Roses were presented to pleased audiences. The Lost Paradise 14. A Texas Steer 16. Lewis Morrison 17. 1409 18. Gilhooly's Reception 19. For Her Sake 23. The Little Minister 25.

LINCOLN.—BROADWAY THEATRE (Cosmitt and Foley, managers): Clarke-Bazeton co. Dec. 25-31 in Twist Love and Duty, The Opera Queen, Oliver Twist, She, and New Peck's Bad Boy, to fair business; co. weak. World, Garnella and Mack in Town Topics 3; fair house; satisfaction given. Why Smith Left Home 6. Schubert Glee Club 9. John Dillon 11. Money to Burn 14. The Lost Paradise 17. A Texas Steer 18.

PARIS.—SHOUFF'S NEW OPERA HOUSE (L. A. G. Shouff, manager): Schumann Concert co. 6. The Gay Matinee Girl 13. The Lost Paradise 19. Robert G. Ingross 27. Gilhooly's Reception 28. —ITEM: Over one hundred Parisians witnessed the scene made by the Bostonians at Terre Haute 2 to see Helen Berriman, who is a Paris girl.

DIXON.—OPERA HOUSE (F. A. Turner, manager): The Two Macks in Money to Burn Dec. 30 gave a good performance and deserved a larger house. Dancing by Josie Carvello was excellent; specialties all good. A Turkish Bath 2; fair performance to light business.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): World, Garnella and Mack in Town Topics Dec. 29; fair house; good attraction. Human Hearts 30; full house; not up to expectations. Bryson's Comedians in Grit, or True as Steel 2 and The Census Taker 3 to good business; fair performances.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Kelly and Mason Dec. 29 scored a big hit in Who is Who; large house. John Dillon 4. —ITEM: Grace Cummings joined at Joliet 26 to take place of Helen Addis, who is reported to have inherited \$10,000.

PANA.—NEW GRAND (Lou Rokey, manager): Sadie Raymond in The Missouri Girl Dec. 29; fair house; satisfaction given. Monroe and Hart in The Gay Matinee Girl 22; small house; co. fair. A Turkish Bath 28; large and pleased audience.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): McSorley's Twins Dec. 26; S. R. O.; fair performance. Money to Burn 28; fair audience; poor performance. At Piney Ridge 16. Murray Comedy co. 17-21.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Human Hearts Dec. 26 to good house. Julia Marlowe 29 in The Countess Valenska. The Bride Elect 9. The Gay Matinee Girl 12. The Lost Paradise 16.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Money to Burn Dec. 31 pleased big business. The Lyman Twin Brothers, the Carvello Sisters, and Bunnell and Baker deserve special mention.

LITCHFIELD.—RHODE'S OPERA HOUSE (Hugh A. Suell, manager): A Turkish Bath Dec. 27; good business and performance. Harry Morris' Little Lambs 7. My Daughter's Husband 21. —ITEM: The Christmas Minkon is an excellent production.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): A Turkish Bath 1; good performance; fair business. Fabio Romani 8. At Piney Ridge 15. Charles A. Gardner 17. Murray and Mack 22. Walker Whitesides 27. For Her Sake 29.

LA SALLE.—ZIMMERMANN'S OPERA HOUSE (K. C. Zimmermann, manager): World, Garnella and Mack in Town Topics gave satisfaction 1 to medium business. Marie Leslie in con songs scored heavily. Money to Burn 8.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Eddie Girard in Natural Gas 2; large audiences; co. good. Chattanooga 5. Gilhooly's Reception 7.

AURORA.—OPERA HOUSE (J. H. Pluin, manager): Money to Burn Dec. 27; fair house. Town Topics 30; fine performance; fair house. Holden Comedy opened for a week 2 to good business.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Two Macks in Money to Burn 2; fair business. The Hero of Manila failed to appear 3. Sol Smith Russell 16.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Under the Red Robe Dec. 30. A Turkish Bath 31 to a fair house.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): The Missouri Girl Dec. 29 delighted a good house.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): A Boy Wanted 7. A Breezy Time 14.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Warren Comedy co. 9-14.

TAYLORVILLE.—VANDEVER OPERA HOUSE (W. H. Kaup, manager): A Breezy Time 20.

INDIANA.

MARION.—GRAND OPERA HOUSE (K. L. Kinne-man, manager): Why Smith Left Home to a large and appreciative audience Dec. 27. Maclyn Arbuckle in the title-role was decidedly clever and was ably supported by a fine co. A Hired Girl 31. When the curtain went up every seat in the house was sold. The comedy, in the hands of Charles McCarthy, is well carried. There was strong support by Gus Puxley, Mart Reagan, and John E. Campson. Gus Puxley in his tramp specialty responded to numerous recalls. The feminine contingent added beauty, grace and merit to the performance, which was very good. Maloney's Wedding had a fair house 3 and the presentation was pleasing. Knobs of Tennessee 5. The Late Mr. Early 7. Katie Rooney 9. A Boy Wanted 11. Night On 14. Natural Gas 16. —ITEM: The Grand will give a banquet to Mr. Kinne-man, Mr. Burk, and the newspaper men.

FORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Why Smith Left Home Dec. 28; excellent performance; good house. Julia Marlowe in the Countess Valenska 31. A Milk White Flag 2; packed houses; co. good. The Bostonians 4. Brown's in Town 6. The Girl from Ireland 11. Natural Gas 14. The Air Ship 16. —ITEM: Marie Dantes, leading woman of A Milk White Flag, was indisposed and unable to appear at the matinee, and a Louis Ross was substituted and portrayed the character very creditably. Miss Dantes was able to go on in the evening.

EVANSVILLE.—GRAND (King Cobbs, manager): Digby Bell in The Hoosier Doctor Dec. 29 drew a well-filled house; play well received. Kelsey-Shannon co. in The Moth and the Flame 31 to good business; excellent performance. Human Hearts 2 drew well. Keller 4. The Bride Elect 11. The Libations 12. —ITEM: People's (T. J. Groves, manager): A Milk White Flag with Mary Marble drew packed houses 1; attraction well received. Miss Marble is quite a favorite here. McSorley's Twins 8. A Hired Girl 15. Finnegan's Ball 15.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): The Prisoner of Zenda to good house Dec. 28. Brown's in Town 29 made a hit. The co. is good and the comedy funny. Will play a return date. A Guilty Mother 30, 31; fair business. The Bostonians to large business 2, presenting Robin Hood and The Serenade. —ITEM: Jessie Bartlett Davis is suffering from throat trouble and her parts in the Bostonians were played here by Belle Chamberlain, who filled the roles quite acceptably, receiving several encores.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Smyth and Rice Comedy co. in The Old Coast Dec. 27; light business; delightful performance. Walser Perkins and a clever co. in My Friend from India 28; large and pleased audience. Digby Bell and excellent co. in The Hoosier Doctor 29; packed a large audience. A Hired Girl 4. Katie Rooney 7. A Bachelor's Honey-moon 17. The Highwayman 20.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Edward Girard in Natural Gas 9. —AUDITORIUM (Harry G. Sommer, manager): Smyth and Rice Comedy co. in The Old Coast Dec. 28 to small but pleased house. The co. is well balanced, Frederick Bond and May Vokes doing

especially clever work. Maloney's Wedding 2 did a light holiday business, giving little satisfaction. The Belle of New York 3. Brown's in Town 7.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Barbour Theatre co. 27 canceled. A Booming Town 5. —ITEM: There have been several cancellations in the past two weeks, owing to Manager Todd to lose several hundred dollars. There is no cause for this, as business here has been good this season.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.; J. H. Brown, manager): Two Merry Tramps Dec. 28; business fair; performance very poor. Schumann Concert co. to small but appreciative audiences 30, 31. The Missouri Girl 4. A Turkish Bath 12. Clarke-Bazeton co. 16-21. Creston Clarke 28.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): A crowded house greeted A Hired Girl 3. Maloney's Wedding 6. The Wheel of Fortune 13. A Night at the Circus 17. A Texas Steer 21. Darkest America 23. —ITEM: The Elks, as is the usual custom, held open house New Year's Day.

GREENFIELD.—GRANT'S OPERA HOUSE (W. S. Gant, manager): Eldon's Comedians began a week's engagement 2 to crowded house; performance fair. Two Merry Tramps 11. The Late Mr. Early 18. Darkest America 30. Katie Rooney 13 canceled.

CRAWFORDSVILLE.—MUSIC HALL (Townsend and Thomas, managers): Murray Comedy co. closed a successful week's business Dec. 31. Digby Bell in The Hoosier Doctor to a large and well pleased house 3.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): A Booming Town Dec. 31 gave a poor performance. A Hired Girl 6. Maloney's Wedding 7. —ITEM: The Elks are rehearsing for their annual minstrel Feb. 15.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Cork Van Tassel in The Volunteer did not give satisfaction to a small house Dec. 27. A Boy Wanted 14. J. E. Toole 23. A Night at the Circus 28.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Bostonians 3 in The Serenade to a very large audience. Murray Comedy co. 27 week except 3.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): A Night at the Circus played to a crowded house Dec. 29 and disappointed. A Hired Girl 9. Cuba's Vow 14. The Electrician 21.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): The Mikado (local) Dec. 28-30 pleased large houses. Parisian Pleasure Party 11-14. A Night at the Circus 16.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Mack's U. T. C. Dec. 29; crowded house; poor entertainment. Two Merry Tramps 11. Eldon's Comedians 23-28.

VINCENNES.—MCJINNEY'S THEATRE (Guy McJinney, manager): Digby Bell in The Hoosier Doctor drew a crowded house Dec. 26; play and players well received. Keller 7.

ELKHART.—BUTLER OPERA HOUSE (David Carpenter, manager): Why Smith Left Home Dec. 29; excellent co.; good house. Cuba's Vow 31; fair business; scenic effects good.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Edward H. Frye, monologue artist, in Rip Van Winkle 9. —CARLISLE HALL (Carlisle Brothers, managers): Clara M. Boyd and Jap Miller 5.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Passion Play pictures 2; full house. A Night at the Circus 21.

TIPTON.—KLEVA THEATRE (Ramsey and Foster, managers): Maloney's Wedding 5. A Night at the Circus 13.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Winkle, manager): A Booming Town 7.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Passion Play pictures 4. Canadian Jubilee Singers 6. Fadette's Orchestra 10.

PLYMOUTH.—CENTENAL OPERA HOUSE (J. C. Corbin, manager): Dark.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Maloney's Wedding 14.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): A Booming Town 2. A Hired Girl 7.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Dark.

INDIAN TERRITORY.

LEHIGH.—BLUET (Boone Williams, manager): Si Perkins 13 to good business; performance satisfactory. Cross Sisters 16-21. Gorton's Minstrels Feb. 8.

ARDMORE.—OPERA HOUSE (White R. Pruiette, manager): Side Tracked Dec. 26; S. R. O. Rose Stillman co. 9-14.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Ferris Comedians Dec. 27-31 (return engagement) opened to S. R. O. and continued to good business in On the Ohio, Lead Me Five Phillips, Uncle Josh, The Chorus Girl, Rogers and Riches, Fortune's Fool, and Bungy Jump. Stuart in 1922 packed the house 2, matinee and night. Over two thousand paid admissions; every one satisfied. Stuart's wonderful voice and make-up won numerous and enthusiastic recalls. Eleanor Kent and Neil McNeil also were well received. —Maledict Orchestra 4. Under the Red Robe 9. Sowing the Wind 12. A Stranger in New York 14. —ITEM: Dick Ferris, of Ferris Comedians, joined the Elks in this city. The 1922 co. rested here 31. —Madame Scatchell, co. occupied boxes at the evening performance of 1922. —Manager Dick Ferris says he is preparing a version of Cyrano de Bergerac, which he will put on in the near future. —Manager Beall was in Chicago 29, 30, where he closed for the Alice Nielsen Opera co. early in Feb.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Spers, manager): The Lost Paradise Dec. 29; good business; satisfaction given. The Sunshine of Paradise Alley 25; light business; fair performance. Remember the Maine 30 was well received by good business. Under the Red Robe 4. At Piney Ridge 9. Cameron co. 10. Town Topics 19. —ITEM: THEATRE (T. Selg, manager): Melville Fowler stock co. opened this house for the season Dec. 26, presenting the following bills for fair business: Little Firefly, A Wife's Sin, East Lynne, and The Belle of Klondyke. Same co. 2-14.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Heuders, n. manager): Remember the Maine Dec. 29 to light business. Sowing the Wind 2. Who is Who 3; fair business. Cameron co. 4. Under the Red Robe 5. —ITEM: Manager Henderson gave a ball 30 in Greene's Opera House in honor of the Misses Henderson, which was a largely attended and very fashionable event. —W. H. Turner, with Sowing the Wind co., has the honor of having had that popular book, "Mr. Douley in Peace and in War," dedicated to him by the author, Peter Dunne.

DUBUQUE.—GRAND OPERA HOUSE (William T. Ro-hl, manager): Remember the Maine Dec. 27; good house; satisfied audience. Sowing the Wind 31. Who is Who 2 gave satisfaction to S. R. O. Kelly and Mason and Grace Cummings deserve special mention. —ITEM: Grace Cummings joined Kelly and Mason 28, replacing Helen Addis. Marjorie Addis has been transferred to the Ward and Vokes co. to take the place of Laura Bennett, who returns to vaudeville.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): At Piney Ridge Dec. 29; fair business; performance excellent. Under the Red Robe 2. Cameron co. 9. At Gay Coney Island 14. —GRAND OPERA HOUSE (William Foster, manager): Holden Comedy co. 26-31; good business; satisfactory performance. Charles A. Gardner to fair business 2, 3; fair performances. Who is Who 4. Fabio Romani 5-7.

CLINTON.—ECONOMIC THEATRE (Kubus and Thorburn, managers): The Sunshine of Paradise Alley Dec. 28; good business; audience pleased. Cameron co. 2; fair business; most enjoyable concert. The finished style and pure voice of Miss Cameron and the violin solos of Charles Higgins were special treats. Sowing the Wind 3. Charles A. Gardner 9. At Gay Coney Island 11. El Capitán 19. —DAVIS OPERA HOUSE (William McMillan, manager): J. L. Sullivan co. 10.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Under the Red Robe Dec. 28. Kelly and Mason in Who is Who 30; fair audience, which failed to find any special merit in the performance. State University Glee Club 31

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to light business. The Real Widow Brown 2; good house; performance hardly up to the standard. Eddie Girard in Natural Gas 4 to good business; business; performance satisfactory.

OTTUMWA.—GRAND OPERA HOUSE (J. E. Fink, Jr., manager): At Piney Ridge Dec. 28 to good business; excellent performance. Iowa State University Glee and Mandolin Clubs to light business 29. Ball Winters co. began week's engagement 2 to good business; excellent attraction. A Texas Steer 10. —ITEM: Ottumwa Lodge No. 347, B. P. O. E., gave a successful charity ball in the Opera House 30.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): 1482 Dec. 29; good business. The War of Wealth 1; small attendance. Sowing the Wind 12. Why Smith Left Home 15. At Gay Coney Island 17. Robert Ingersoll 19. J. L. Sullivan co. 20. Town Topics 22.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): The Real Widow Brown Dec. 29; good house; performance excellent. Holden Comedy co. 2 in The War of Wealth and Escaped from the Law. —ITEM: The Christmas Minkon is a beauty.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): L. S. U. Mandolin and Glee Club to a light house Dec. 28. John Dillon in Bartlett's Road to Seltzerville to packed house 30. Charles A. Gardner canceled 7.

FORT DODGE.—FESSLER OPERA HOUSE (C. H. Smith, manager): Charles A. Gardner co. Dec. 26; large house; performance fair. William Owen in The Lady of Lyons and The Three Guardsmen 28, 29; good houses; fine performances.

BOONE.—PHIPPS' OPERA HOUSE (Ben Wiley, manager): William Owen co. Dec. 26, 27 in The Lady of Lyons and Othello; attraction first class. Charles B. Gardner 31; fair house. Griffith, hypnotist, 27. Town Topics 29.

KEOKUK.—OPERA HOUSE (Chamberlain, Harrington and Co., managers): McSorley's Twins, booked for Dec. 29, failed to appear. Said to have closed at La Salle, Ill. Eddie Girard in Natural Gas 2 gave satisfaction to a large audience.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Charles A. Gardner Comedy co. Dec. 29; attendance below average owing to insufficient advertising; performance excellent.

OSKAHOUSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): At Piney Ridge Dec. 28; fine play; business good. Under the Red Robe 3. Cameron co. 7. Matinee, hypnotist, 12-14.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Harrison J. Wolfe in The Lost Paradise (return date) Dec. 29; large and appreciative audience.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Remember the Maine 2 to a large and pleased audience. A Hired Girl 29.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Irving-French co. 5-7.

MISSOURI VALLEY.—NEW THEATRE (William Harman, manager): 1492 Dec. 30; gave satisfaction to good house. Local Minstrels 7.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (James L. King, manager): Tim Murphy drew a good house Dec. 28 in The Carpetbagger; audience pleased with both play and co. James Manley, Ralph Thomas, Nellie Vale Nelson, Charlotte Lambert, and Dorothy Sheridan carried off the honors. At Piney Ridge 6. —CRAWFORD'S OPERA HOUSE (J. T. Crawford, local manager): The Pulse of Greater New York Dec. 28 drew a big house. R. L. Forrest, L. W. Hopkins, H. V. Bond, Vivian Rosseter, and Fannie Granger were the favorites. Cole and Johnson in A Trip to Coontown 27 saw but few vacant seats as the curtain rose and gave us the most ambitious and thoroughly enjoyable entertainment ever offered here by colored people. Bob Cole is surprisingly clever and artistic, and his wonderful dancing and inimitable singing were a show in themselves. Billy Johnson, Bob Kelly, and Tom Brown were also very good, while Julia Ross in high-class vocalism and the Freeman Sisters in songs and dances were much enjoyed. The London Gaiety Girls proved a potent magnet 28. The opening burlesque, with its pretty girls, catchy musical numbers, and cake walk features was very good. In the old the Sisters Cantones, White and Welch, Tot Gauchard, McAvoy and Gibson, Gus Mills, and Bolin. While scored. Darkest Russia filled the house 29. O'Kane Hillia, Walter Winsor, Harry Byr, Alfa Priety, Kate Jepson, and Katherine Willard were the strongest favorites in an all-round good cast. Finnegan's 400, starring Murray and Mack, was welcomed by a fine audience 31. The comedy is weaker than its predecessors and the work of the stars suffered thereby. John Fields, Charles Barry, Bonita Loring, Lonnie Deane, Edith Wilshire, Nellie Knowles, Lottie Walton, and Luile Wilson all did clever turns, and Reed and Halvers gave a good acrobatic dancing specialty. Stater Dramatic co. 27.

THOMAS R. HYATT.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): A Boy Wanted had a fair house Dec. 28; general satisfaction. Harry Ladel and Emma Francis deserve special mention; rest of co. very good. The Royal Hussar 11. Merrie Bule Opera co. 13-14. Sowing the Wind 16. Murray and Mack 18. The Heart of Maryland 23. Alone in Greater New York 25. My Friend from India 28.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Harrison Dramatic co. week Dec. 31 to a fair business. William's War, Destiny, A Soldier's Sweetheart, Hazel Kirke, Rip Van Winkle, and Captain Racket were creditably presented. The Pulse of Greater New York 1. Alexander Black's Picture Play 12.

NEWTON.—RAGSDALE'S OPERA HOUSE (W. J. Puett, manager): Darkest Russia Dec. 27; good house; entire satisfaction. Special mention is

splendid performance; good business. Brown's in Town 4; good business and performance.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): The Beggar Prince, Opera co. Dec. 26-31; presenting The Beggar Prince, The Chimes of Normandy, The Mikado, Ferdinand, and The Two Sisters; performances good; big business. Human Rights 4.

RICHMOND.—WHITE BUSH OPERA HOUSE (Louis Blackman, manager): Lehr and Williams Comedy co. 9-14;—ITEM: The Christmas Mirror is a beauty.

MT. STERLING.—GRAND OPERA HOUSE (Turner and Wilkerson, managers): Oliver Scott's Minstrels Dec. 29; splendid performance; largest house of season. Clay Clement 5. Walker Whiteside 9.

PADUCAN.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Mims, Norri Concert co. Dec. 29 to small but appreciative audience. McSorley's Twins 5.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Clay Clement in A Southern Gentleman Dec. 31; good house in snowstorm; best of satisfaction.

SONERSET.—GRAND OPERA HOUSE (E. L. Ogden, manager): The Prisoner of Zenda 3; good house and entertainment.

ASHLAND.—THEATRE (W. Weinhardt, manager): Scott's Minstrels Dec. 30. S. R. O.; audience pleased. Uncle Josh Sprucey Feb. 4.

PARIS.—GRAND OPERA HOUSE (Parks and Richie, managers): Brown's in Town 5. Clay Clement 11. Walker Whiteside 17. The Electrician 19.

FRANKFORT.—CAPITAL OPERA HOUSE (Thomas Baffner, manager): Dark.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Richards and Pringle's Minstrels to S. R. O. Dec. 30; good performance. Frederick Bryton co. in Forgiven and The Streets of New York 1, 2 to fair business. Louise Brehany Concert co. 6. After the War 7. Otto Krause co. 12-14. Marie Walnwright 15. Miss Francis of Yale 21. ITEM: The Christmas Mirror has received unlimited praise here.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Hanford-McLean-Tyler co. Dec. 30 gave satisfaction to large house. Miss Francis of Yale 1, 2; fair houses pleased. Creston Clarke 3. Richards and Pringle's Minstrels 4. My Friend from India 5. A Stranger in New York 8. Beach and Bowers' Minstrels 12. Klum-Bearn co. 16-21. Sowing the Wind 23.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Howland, managers): Her Majesty the Cook Dec. 30, 31 to good houses. Musical testimonial to Carl Osterberg 5. Because She Loved Him So 9. Pitman Comedy co. 10-14. PORTLAND THEATRE (A. F. Eastman, manager): The Real Widow Brown 30, 31 was much enjoyed. Gettysburg 2-4; good business. Gayest Manhattan 5-7.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Dan McCarthy failed to appear Dec. 31. Mc Ginty the Sport pleased a good house 3. The Little Minister 6. Zephra (local), 11-14. Spears Comedy co. 16-21.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Isham's Octoroons Dec. 30 pleased a good house. Mc Ginty the Sport to a large and pleased audience 4. Spears Comedy co. 9-14.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Isham's Octoroons Dec. 29 pleased a good house, the dancing and singing being appreciated particularly.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Real Widow Brown to fair business 2; co. and performance good; specialties fine.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Mc Ginty the Sport 7.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Brown-Bash-Jackson co. concluded a week's engagement Dec. 31. Repertoire: Only a Farmer's Daughter, Forget Me Not, The Daughter of the 21st, East Lynne, and Turned Up; business exceptionally good. Edward Harrigan in The Mulligan Guards' Ball 2; poor performances. Stetson's U. T. C. 3; good performance and house. Egypta (local) benefit 5, 6. Al. G. Field's Minstrels 9.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Stetson's U. T. C. 4; good attendance. Al. G. Field's Minstrels 10.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lewis, manager): The All-Jefferson Comedy co. Dec. 31 to fair business. Thomas Jefferson's Rip was a very self-supporting renegade, though the other five members of the family contributed to his support. The Red, White and Blue did not have a chance to stir the patriotism of very large audiences 2, but those who went got their money's worth. Olga Netherole filled the theatre 3 and her impassioned Carmen was watched eagerly in all its phases by her admirers. Her supporting co. is not all that could be wished, but it seemed to make her ability shine more brilliantly. Sheridan 4 took us back to the last war but one, with Mary Hampton and Maurice Barrymore at the head, packed the theatre. Manager Litt has put up a good co. throughout for the reproduction and the public is rewarding him. Leland T. Powers 5. Bostonia Seret Club 11. Modjeska in Mary Stuart 13. Stuart Robson in The Meddler 14. Cumberland 15. Enterpriser Club concert 18. On and Off 20.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Miles Ideal Stock co. headed by John E. Miles, entertained large audiences 2-7. Repertoire: New Mexico, Diamond and Jewels, A Heart of Gold, Cousin Fritz, An American Hero, The Great Diamond Mystery, Why Did He Do It, Our Irish-American Cousin, and Kathleen Mavourneen. The acrobatic work of the Prentice Trio was a popular feature. Other pleasing specialties were introduced by W. E. Culhane, Clementine St. Felix, and Master Paul Brady. Modjeska 10. Because She Loved Him So 11. Washburn's Minstrels 13, 14. Graham's Cake Walk 16. The Ivy Leaf 18. Della Fox 21. Bennett-Moulton co. 23 Feb. 4. Banda Rosa 7.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Bennett and Moulton co. did good business Dec. 26-31; the first week of its engagement presenting Darkest Russia, Bonnie Scotland, The Chimney Corner, The Red Cross Nurse, My Partner, Ten Nights in a Bar Room, McKenna's Flirtation, The Daughters of the South, Buckeye, and Santiago. Joseph Carey, vocalist, joined the co. in this city 2 and made a favorable impression. Washburn's Minstrels 11, 13. Graham's Cake Walk co. 14. Katherine E. Her co. 16-21. ITEM: Parker and Hamilton, local comedians, worked at the Empire Theatre in New Bedford 2-7.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Washburn's Minstrels Dec. 26-31; fair business. George W. Wilson co. 2-7. Repertoire: The Social Outlaw, Our Boys, The Great Randolph Mystery, Lady Audley's Secret, Your Uncle Dudley, The Gurnor, The Stars and Stripes Forever, The Cricket on the Hearth, The People's Lawyer, and The Messenger from Jarvis Section; plays splendidly staged; good specialties. EMPIRE (T. F. Murray, manager): The Heartstone 26-31; good business. McDoodle's Flats 2-4; large houses; satisfactory performances. Elroy's Stock co. 9-14.

WORCESTER.—THEATRE (James F. Rock, manager): Joseph Murphy in The Kerry Gow had his customary large house 2. Gayest Manhattan, booked for 3, disappointed the manager and about a \$100 crowd by not turning up. The Drummer Boy 10-14. LOBBYER'S OPERA HOUSE (Alfred T. Wilton, manager): Under the Dome 2-7 proved a winner from the start and created much respect for the never-failing imagination of its author. The Ivy Leaf 9-14. The Girl I Left Behind 16-21.

LOWELL.—OPERA HOUSE (Fay Brothers and Howland, managers): Pitman Comedy co. 2-7; good houses. Plays presented: The Black Flag, The Electrician, East Lynne, Queens, The Fortune Hunter, The Opium Ring, Modjeska in Mary Stuart 9. Because She Loved Him So 10. Under Sealed Orders 11, 12. Yankee Doodle Dandy 14. MUSIC

HALL (W. H. Body, manager): Roeber and Crane Brothers' co. 2-4; good houses. Rose Hill English Folly co. 5-7.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Fellin and Mack, managers): Dark. WILSON OPERA HOUSE (W. P. Meade, manager): At Fort Bliss Dec. 29 did not appear. Wilson's Minstrels 29 gave a satisfactory performance before a fair audience. Cumberland 31-14. In the cast is Thomas McLarny, a former North Adams boy. ITEM: The local dealers nearly have sold out their second consignment of the Christmas Mirror, which all without hesitation pronounce the finest of the holiday publications.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Pitman Comedy co. closed a week's engagement to good business 31. Frankie Carpenter opened 2 for week to fair business, giving satisfactory performance. Repertoire: An American Princess, Pawn Ticket 210, Struck Gas, The Shanghai, The Strange Adventures of Miss Brown, Little Ferret, Marty the Wolf, and A Child of Fate. Modjeska 11. Waite Comedy co. 16-23.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Miles Ideal Stock co. Dec. 26-31; good business. Plays given were The Lights of Gotham, Why Did He Do It, Our Irish-American Cousin, The Great Diamond Mystery, Kathleen Mavourneen, An American Hero, A Heart of Gold, New Mexico, Cousin Fritz, and Damon and Pythias. Fanny Rice 13.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): Alma Chester co. 2-7 in Hermine or the Cross of Gold, At Fort Bliss, The Wages of Sin, At the Picket Line, Denise, and Arabian Nights opened to packed house; rest of week to good business. Manager Dibble has the best repertoire co. that has visited here in years.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Rose Hill English Folly co. 2-4 offered a fair entertainment, but did not draw Washburn Minstrels 7. Dennett and Moulton Dramatic co. 9-21. ITEM: THEATRE (A. E. Rich, manager): High Roller Burlesquers 2-4 to big business. A Terrible Time 12-14.

LYNN.—THEATRE (Dodge and Harrison, manager): Waite's Comedy co. opened its second week here 2 to crowded houses; good performances. Fanny Rice 10. David Garrick (local) 11. Under Sealed Orders 14. ITEM: Manager F. S. Harrison was in town 2.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Waite's Comedy co. 9-14. Repertoire: Mr. Byall of Texas, Counsellor O'Flynn, Cheek, Casey's Troubles, The Dumb Witness, Driven from Home, and The Black Flag.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Bishop, manager): Tony Farrell in The Heartstone Dec. 29; good co.; light house. Callahan's Faust 3, excellent co.; good house. Steven's Quadruplets 3-7.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): San Francisco Minstrels Dec. 31; good house; audience pleased. Rockwell's Repertoire co. 29-31 to small business. Rice and Bar-on's Gaiety co. 11.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Under the Dome Dec. 30; large and appreciative audience. Roy L. Conway to large and pleased audiences 2. McDoodle's Flats 9.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): Paul Gilmore in The Dawn of Freedom gave satisfaction to a good house 2. The Ivy Leaf 6. Boston Ideal Stock co. 9-14.

GARDNER.—OPERA HOUSE (P. R. Edgell, manager): McDoodle's Flats 6. The Sleeping City 12. The Little Minister 15.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Spears Comedy co. Dec. 26-31; poor business; co. fair. Burrill Comedy co. 30-31 Feb. 4.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Modjeska 12. Denman Thompson 24.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Charles Cowles in A Country Merchant Dec. 30 pleased a large house.

MARLBORO.—THEATRE (F. W. Riley, manager): Johnny on the Spot Dec. 31; good performance. Fanny Rice 11.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Callahan, manager): Johnny on the Spot 9. Cumberland 16-18.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Dark.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): The Ivy Leaf 5.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Shanty Town Dec. 31; small house; performance fair. A Milk White Flag 3; good business; audience pleased. Natural Gas 10. Human Hearts 12. The Wheel of Fortune 14. The Air Ship 17. The Little Drunkards 26. Shore Acres 30. GRAND OPERA HOUSE (Lee Getter, manager): Maxam and Sights' Comedians 2-7. ITEM: Sam W. Combs purchased Shanty Town five weeks ago and is gradually revising it and getting it into first-class shape. The dancing of the Grayson Sisters and Maurice Cook, with A Milk White Flag, was especially good.

GRAND RAPIDS.—POWERS' (O. Stair, manager): A Milk White Flag 4. GRAND (O. Stair, manager): The Russell Brothers in Maids to Order made a hit Dec. 29-31. The stars were good in their impersonations and they were ably seconded by Haines and Pettengill, Bernard Dyllan, Frank Sadler, Tom Mack, Anna Russell, and other good people. The Electrician 14 drew large audiences. The Electrician was starting and novel while the story of the play was more pretentious and meritorious than most of Mr. Blaney's productions. The White Slave 5-7.

OSWAGATCH.—BECKWITH MEMORIAL THEATRE (W. Leckie, manager): Cuba's Vow Dec. 29 to fair house. The Sunshine of Paradise Alley 4. At Piney Ridge 18. What Happened to Jones Feb. 4. ITEM: Sixteen of our citizens, who belong to the Kalamazoo Elk Lodge, went to that city 30 to attend a social evening and took three delegates with them.

ADRIAN.—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Finnergan's Ball 2; small house; did not give satisfaction. A Milk White Flag 7. Haverly's Minstrels canceled 10. Brothers Byrne in Going to the Races 14. The Sunshine of Paradise Alley 18. ITEM: Finnergan's Ball closed here after the performance 2; co. left for Chicago.

BATTLE CREEK.—HARRIS' OPERA HOUSE (E. R. Smith, manager): Finnergan's Ball Dec. 27; fair house and satisfaction. The Girl from Chili 29 to a small house. The Sunshine of Paradise Alley drew a good house 2, which it deserved. Human Hearts 13. A Boy Wanted 17. The Air Ship 20.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): A Cheerful Idol Dec. 29-31 to small houses. The Girl from Ireland 2, and The Girl from Chili 29, to fair business. A Milk White Flag 8. Natural Gas 12. The Sunshine of Paradise Alley 13. The Highwayman 14.

COLDWATER.—TIMBER OPERA HOUSE (John T. Jackson, manager): Shanty Town Dec. 29; fair performance and house. Katie Rooney in The Girl from Ireland 5. Harold Jarvis Concert co. 9. A Boy Wanted 18. Haverly's Minstrels 19.

JACKSON.—THE ATHLETICUM (H. J. Porter, manager): Finnergan's Ball Dec. 26 to large house. The Girl from Chili 29; light business. Courtney Morgan co. in Felecia 2 opened a week's engagement to S. R. O.

MUSKOGEE.—OPERA HOUSE (H. F. Gruendler, manager): The Girl from Chili Dec. 27; poor production; fair business. U. T. C. 7. The Sunshine of Paradise Alley 11.

FLINT.—STONE'S OPERA HOUSE (Stons and Flint, managers): A Girl from Ireland gave satisfaction to a good house Dec. 31. U. T. C. 1; good house and performance. The Girl from Chili 4.

CHARLOTTE.—THOMAS OPERA HOUSE (Baughman and Sleater, managers): Shanty Town 2; largest house of season. Boston Ladies' Symphony Orchestra 11.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Girl from Chili was seen by fair-sized house 31, giving satisfaction. The Highwayman 14.

NILES.—OPERA HOUSE (A. Green, manager): Cuba's Vow Dec. 30; poor house; performance poor. John Griffith 30.

MANISTEE.—THE GRAND (Edward Johnson, manager): Dark.

OWosso.—SALISBURY'S OPERA HOUSE (Brewer

and Watson, managers): Bohemian Operatic Vaudeville co. Dec. 27; amateur performance; poor house. The Girl from Ireland 30 pleased a fair house.

SAULT STE. MARIE.—800 OPERA HOUSE (H. Booker, manager): Dark.

MINNESOTA.

WINONA.—OPERA HOUSE (M. D. Field, manager): Sowing the Wind Dec. 28, 1892. At Gay Coney Island 6. Remember the Maine 13. El Capitán 17. A Stranger in New York 23. The Highwayman 27. Gayest Manhattan 30. Haverly's Minstrels 31.

DULUTH.—LYCEUM (E. Z. Williams, manager): Black Patti's Troubadours opened an engagement of three performances 2 to S. R. O.; audiences pleased.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Belle Archer in A Contented Woman Dec. 29; good house; best of satisfaction. Black Patti's Troubadours 10. 1492 14.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Scalchi Concert co. Dec. 30 canceled. William Owen co. in Hamlet 2; excellent performance; full house.

MANKATO.—THEATRE (Charles P. Hoeffer, manager): 1492 4, having changed date from Dec. 31. Remember the Maine 8.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Remember the Maine 10. El Capitán 18. Knobs of Tennessee 23.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Dark.

MISSISSIPPI.

MOBILE CITY.—NEW OPERA HOUSE (W. R. Caston, manager): After the War 5. Uncle Josh Sprucey 9. Louise Brehany Concert co. 12. Edwin Rostell 16. Miss Francis of Yale 23. ITEM: The season here has been most successful so far, the house being filled at every performance. Manager Caston is highly pleased.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): Murray-Lane Opera co. Dec. 22-24 to light business, presenting Billie Taylor, Cavalier Rusticana, La Mascotte, and The Mikado. Emma Warren co. 26-31. Creston Clarke 4, 7.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Fields, manager): Return engagement of Murray-Lane Opera co. to good business Dec. 28. Richards and Pringle's Minstrels 11.

COLUMBUS.—OPERA HOUSE (P. W. Meier, manager): Edwin Rostell 4, 7 in Richelieu and Hamlet.

MISSOURI.

ST. JOSEPH.—LAWFORD THEATRE (E. S. Brigham, manager): Murray and Mack in Finnergan's 400, playing to two enormous houses; performances good. Holden Comedy co. 3-7. TOOTLE THEATRE (C. U. Philleby, manager): Murray and Mack in Finnergan's Ball filled two houses to overflowing.

ST. LOUIS.—THEATRE (George B. Nichols, manager): Tim Murphy (return) 4. At Piney Ridge 7. ITEM: Both houses had record breaking business New Year's Day. The Tootle Theatre sold all the seats and space they cared to and turned people away, and Crawford did the same. The Crawford management and Manager Flynn of Murray and Mack report all records broken both for the house and the co. It was a real coincidence that brought the two Murray and Mack co. here on the same day. For a week ahead the forces of both houses were busy day and night hanging out their banners, and a battle royal was on. Result, the two best advertised attractions that ever played here. The whole town was plastered with Murphys and Macks and Finnergans. The consequent big business showed how the people responded, and drove of them went to both houses. They did not know nor care which was the "original" Murray or the "only" Mack, but all got their money's worth.

MOBERLY.—HOGARTY'S OPERA HOUSE (P. Halloran, manager): Robert Sherman co. gave fair performances to fair business Dec. 26-31. Plays presented: My Friend from Arkansas, Jane, Her Enemy's Hand, Monte Cristo, A Limb of the Law, and The Wild Cat. The South in Slavery (local) 3. Murray and Mack 5.

CAPE GIRARDEAU.—BROADWAY THEATRE (Matthew Joseph and Cheune, managers): Finnergan's 400, Dec. 26-31, presenting A Husband on Salary, A Yankee in Cuba, Josh Whitcomb, The Gold King, The Meddler, and East Lynne to fair business; co. good. Center, Lucy and Vini Payton deserve special mention. McSorley's Twins 4.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Fabio Romani Dec. 29 to topheavy house; satisfaction given. Robert Sherman co. opened for a week 2 in My Friend from Arkansas to S. R. O.; audience pleased.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Thomas E. Shea Dec. 26-31 to crowded houses in The Man of War's Man, Dr. Jekyll and Mr. Hyde, Slaves of Sin, The Belle, and The Cotton King. Harry Morris' Little Lamps 4. A Boy Wanted 5.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): A Boy Wanted Dec. 27 to S. R. O.; fair performance. Tim Murphy in The Carpetbagger 1 to packed house. Mr. Murphy is a favorite here. Ferra Comedians 2-7. Merrie Bell Opera co. 9, 10.

MEXICO.—FERRIS GRAND (Barton and Clendenin, managers): Fabio Romani Dec. 31; poor house; excellent performance. Chattanooga 7. Redmond Dramatic co. 9-14. Guy Novelly co. 23-28. The Pulse of Greater New York 30.

SPRINGFIELD.—BALDWIN THEATRE (Charles E. Brooks, manager): Graham-Earle co. 2; good houses; performances fair. Lewis Morrison 14.

FULTON.—GRAND OPERA HOUSE (Fred W. Hopkins, manager): John Thomas Concert co. 16. Twentieth Century Minstrels (local) 20.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Robert J. Burdette 4. Wallace Bruce, lecturer, 19. Elliott, impersonator, 16.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Mistake Will Happen Dec. 26-28; fair houses; play well received. Benefit to John Maguire 2, 3. UNION FAMILY THEATRE (Dick P. Sutton, manager): Sutton Stock co. in My Wife's Companion 25-3; fair performance; specialties good, especially that of Miss Lynwood. R. E. French in Hands Across the Sea 2-4.

HELENA.—MINO'S OPERA HOUSE (E. G. Wilson, manager): Charles Dickson and Henrietta Crossman in Mistake Will Happen Dec. 30 drew a \$652 house and pleased the audience. Carrie Behr made a hit of her own as Linda Kurtz, a German servant. A Contented Woman 3. Black Patti's Troubadours 17.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): Charles Dickson and Henrietta Crossman in Mistake Will Happen 1; performance very good; crowded house; receipts \$500. Albert McPhee's co. 2, 3.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Shaft No. 2 Dec. 26; fair house; fair performance. Gayest Manhattan 4.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Sanford Dodge (benefit K. of P.) 30.

NEBRASKA.

LINCOLN.—THE OLIVER (John Dowden, Jr., manager): 1492 Dec. 26 to large house; good entertainment. Frank Daniels in The Idol's Eye 29; S. R. O.; one of the best attractions of the season. A Trip to Countdown 30-31; fair houses; good performance. Darkest Russia 2; fair house; good entertainment. At Piney Ridge 3. Kelly and Mason 5. Scalchi Concert co. 9. Under the Red Robe 10. A Stranger in New York 11. THE FUNKE (Frank C. Zehrung, manager): The Real Widow Brown 24; good house; audience pleased. Murray and Mack 23; full house; good entertainment. What Happened to Jones 2; good house; audience pleased. Tim Murphy 7. Holden Comedy co. 9-14. At Gay Coney Island 19.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Murray and Mack in Finnergan's 400 Dec. 29 pleased a good house notwithstanding inclement weather and counter attractions. Scalchi concert co. 11. A Trip to Countdown 18. A Bachelor's Honeymoon 27. AUDITORIUM (G. L. Platt, manager): Salisbury Orchestra 29-31 furnished music for the Beatrice Firemen's Fair and was the prominent feature of the entertainment.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): 1492, with Stuart in the leading role, to largest house of season Dec. 27; excellent performance. Eleanor Kent, Stella Gilmore, Carrie Thompson, Nell McKell, Walter Terry, Jack Sample, and Joe Birnes made hits. The Span of Life 16. ITEM: During the engagement of 1492 at Rock Springs, Wyo., Mr. Stuart was taken ill and Eleanor Kent played his part, doing excellently.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Harry Corson Clarke in What Happened to Jones 31; good business; excellent performance.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): What Happened to Jones 4; good house; excellent performance.

HASTINGS.—KERR OPERA HOUSE (W. Schellack, manager): 1492 Dec. 26; good performance; large audience.

WABOO.—OPERA HOUSE (Thomas Killian, manager): Old Farmer Hopkins 14.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Uncle Josh Sprucey 10.

NEVADA.

RENO.—MCKISSACK'S OPERA HOUSE (Ed Piper, manager): Twentieth Century Vaudeville co. Dec. 24, 25; performances good; fair business. Chattanooga 4. Under the Dome 13. ITEM: The Reno Dramatic Club held its annual banquet Dec. 24.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (Ed Piper, manager): Twentieth Century Vaudeville co. Dec. 27 to fair house; performance poor.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Katherine Rober in repertoire 2-7; opened to large houses. Repertoire: The Deacon's Daughter, Little Miss Nobody, The Great Diamond Robbery, The Lady of Lyons, She Couldn't Marry Three, The Little Rebel, The Great Clemenceau Chase, and The Bachelor's Three Twins. PARK THEATRE (Ormsby A. Court, manager): The Ivy Leaf 24 pleased fair houses. Gus Hill's New York Stars 9-11. Rose Sydel's London Belles 12-14.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): McInty the Sport to poor business Dec. 28; performance poor. Charles Coghlan in A Country Merchant pleased a small audience 29. Melma Bardi fainted at the beginning of the performance, but after a short wait was able to resume her part. ITEM: Manager Wingate is having an electric lighting system installed in the Opera House.

CLAREMONT.—OPERA HOUSE (Harry Eaton, manager): Cramer's Orchestra to fair business 2. The Little Minister 5. Edwin Maynard and Sarah MacDonald 16-21. ITEM: Your correspondent was greatly pleased to meet William and Mary Henderson, of the Little Minister co., being the first time in fourteen years. They were together in the original May Blossom co.

NASHUA.—THEATRE (A. H. Davis, manager): Russell Comedy co. closed a week of fair business Dec. 31. Gayest Manhattan 4 failed to appear. Rose Sydel's London Belles 7, 8. Frankie Carpenter co. 9-14. ITEM: The Franklin Opera House has closed its doors after an unsuccessful existence of two weeks. Cause, lack of patronage.

PORTSMOUTH.—MUSIC HALL (J. O. Ayer, manager): McInty the Sport fairly played a medium house 2. The Little Minister 11. Lillian Kennedy co. 16-19.

CONCORD.—WHITE

25-31; good business. Agnes Wallace Villa in The World Against Her 2-4; fair business. Deway's Reception in McFadden's Alley 5-7. Johnson Comedy co. 9-14.—ITEMS: Mrs. E. L. Johnson has replaced Mrs. Belle Foster as treasurer of the Globe. The Johnny On the Spot co. rested here 3.—Dan Quilman, of this city, has rejoined Field's Minstrels as intercomedian. In Feb. the Elks will offer The Heart of Maryland as their annual benefit entertainment. —The Nathan, a popular retreat for theatrical folk, was reopened 4. A considerable number of professionals were in attendance. —J. S. Hoffman, formerly of the Me and Jack co., has been attached to the staff of Colonel F. P. Fox, of the D. L. and W. R. R.

SCHENECTADY.—VAN CUYLER OPERA HOUSE (C. H. Benedict, manager): The Highwayman Dec. 30 packed the house; performance gave best of satisfaction. Camille D'Arville thoroughly charmed the audience. She was ably supported by Jerome Sykes, John Mayon, Joseph O'Mara, Nellie Braggins, and a strong chorus. The opera was staged handsomely and the large audience was generous in applause. Corse Payton's Comedy co. opened for a week 2 in Flirtation; houses packed at each performance. The co., headed by Etta Reed, is the best Mr. Payton has ever had. The costumes and scenery are very elaborate. Specialties are introduced by D. J. Sullivan, Caswell and Arnold, Ida Melrose, and Corse Payton. Repertoire: The Planter's Wife, Jim the Penman, My Kentucky Home, Santiago, The Galley Slave, Flirtation, Two Nights in Rome, Drifted Apart, Jack and the Beanstalk, The Daughter of the Regiment, and The Plunger. Wilbur Opera co. 9-14.—ITEM: After the matinee of the Corse Payton co. 3 Etta Reed gave a reception to the women and children in the audience.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Milton Aborn's New England Opera co. concluded a week's engagement Dec. 31 to good attendance and satisfaction. Fra Diavolo, The Bohemian Girl, The Chimes of Normandy, The Fencing Master, The Street Singer, Said Pasha, Pinaflore, The Circus Clown, and The Mascot were sung. Roland Reed 5. Devil's Auction 6. Brothers Byrne 9.—BIJOU THEATRE (P. M. Cooley, manager): Houghton's Stock co. drew fair houses and played 26-31. Cheer, Boys, Cheer, Lost in London, Tompkins—Who's Tompkins, Beyond the City Lights, Kathleen Mavourneen, and The Temptation of Money were presented. The Donovans in Deway's Reception in McFadden's Alley attracted fair business and gave satisfaction 2-4. Lasher's war electrocopes 5-7. The Germans 9-11.

KINGSTON.—OPERA HOUSE (C. V. De Bois, manager): The opera gave a clever performance to a large and fashionable audience Dec. 30. Primrose and Dockstader's Minstrels packed the house from pit to dome 5 and gave a first-class performance. The singing contingent was unusually fine, while the specialties were of high order.—ITEM: George E. Primrose, of Primrose and Dockstader's Minstrels, was unable to take his part in the show 4, being confined to his bed at the Eagle Hotel with the grip. Lew Dockstader took his part instead. Mrs. Primrose is also a grip victim. Lew Sulley, of the Primrose and Dockstader's co., joined the show here after a week's illness with throat trouble and grip.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): New England Opera co. 27 in Said Pasha, Fra Diavolo, The Bohemian Girl, The Isle of Champagne, Boccaccio, The Beggar Student, The Street Singer, The Chimes of Normandy, The Fencing Master, Pinaflore, and The Circus Clown; good houses. Muldoon's Picnic 9, 10. Rupert of Hentzau 11. The Heart of Chicago 11-13.—RAND'S OPERA HOUSE (S. Shubert, lessee; Woodward and Voyer, managers): Little Lord Fauntleroy was well presented by the stock co. 27 and attracted largely. The Lady of Lyons 9-14.—GRAND OPERA HOUSE (A. A. Graft, manager; G. A. Fides, business manager): Joe Ott amused big houses in Looking for Trouble 2-4. The Heart of Chicago 5-7. Remember the Maine 6-11.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): The Hermanns gave two interesting performances to fair business Dec. 31. Devil's Auction was seen by two large audiences 2. Primrose and Dockstader's Minstrels packed the house 3. Olga Netherole in The Second Mrs. Tanqueray 4 played to capacity. At a matinee 5 the bill was changed to The Wife of Scarr and evening Carmen. James K. Beckett 10.—RAMMANT'S BLENCHER HALL: Luke Blackburn and his cake walk co. twice 2 to fair business. Corse Payton 9-14.—ALBANY THEATRE (C. H. Smith, manager): Muldoon's Picnic 2-5. Remember the Maine 10-13. The White Slave 25-27.

SYRACUSE.—WIKING OPERA HOUSE (M. Rein, lessee; J. L. Kerr, manager): Hotel Topsy Turvy was rather a disappointment to a large house Dec. 29. The Hermanns pleased good audiences 2, 3. The Old Cost 5. James K. Beckett 12. Mathews and Bulger 13.—FANTASY THEATRE (S. S. Shubert, manager): Little Lord Fauntleroy was well presented by the stock co. 27 and attracted largely. The Lady of Lyons 9-14.—GRAND OPERA HOUSE (A. A. Graft, manager; G. A. Fides, business manager): Joe Ott amused big houses in Looking for Trouble 2-4. The Heart of Chicago 5-7. Remember the Maine 6-11.

ROCHESTER.—LYCEUM THEATRE (H. E. Wolf, manager): The Village Postmaster was presented before fine audiences 2-4. The play was well staged and the co. commendable. Roland Reed, supported by Indore Rosh, in The Woman Hater and The Wrong Mr. Wright, attracted large houses 7. The Telephone Girl 9. Rogers Brothers 10, 11. Elks Opera co. 19, 20.—BAKER THEATRE (S. S. Shubert, manager; J. J. Shubert, local manager): The Old Cost was greeted by large attendance 2-4. Henry Lee's Cyranos de Bergerac 9-11.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Remember the Maine 2; fair and appreciative audience. Devil's Auction 3; large and enthusiastic audience. The Stock co. to open 9 have changed their date to next month. John B. Gordon, lecturer 19. Hogan's Alley 26.—BROADWAY THEATRE (Woodward and Voyer, lessees; F. B. Dowd, manager): Wilson's Minstrels 2 closed at Hudson, N. Y., 31 and did not all date. The Little Minister has changed to 25. Cumberland 31-11.

ODDENSEBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Kennedy Players opened 2 for a week and have been playing to good business and giving satisfaction. The following plays will be presented: She Couldn't Marry Three, The Two Thieves, Teddy Magazine, Behind Prison Bars, The Two Orphans, and The Fool of the Family. Gayest Manhattan 14. Jefferson Comedy co. 16. Modjeska Feb. 4.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): The Highwayman Dec. 29 drew a large and intelligent audience. Conscientious work was done by Jerome Sykes, John Mayon, Nellie Braggins, and Maud Williams. The Wilbur Opera co. opened a week's engagement 2 to a full house. Marion Manola being indisposed Miss Mattie Richardson (the little Banistermeister of this co.) sang the leading prima donna roles quite acceptably. Stuart Robson 18. Ward and Vokes 20. Martin's U. T. C. co. 21.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Minnie Lester co. opened 2 for a week to good business; performance fair. Repertoire: Ragged Jack the Bootblack, Mollie Bawn, New York by Night and Day, Fanfaron the Cricket, and Jack Sheppard. O'Hodgins' Wedding 13. Green Comedy co. 18.—DIBBLE OPERA HOUSE (W. S. Dibble, manager): Mason and Downs' U. T. C. 5.

MORRISVILLE.—SHATTUCK OPERA HOUSE (S. Osocki, manager): J. E. Toole with a good co. opened for a week 2 in Killarney and the Rhine, followed 3, 4 by The Widow Hunt and Rip Van Winkle.—ITEM: The unique Christmas card from Manager Rosenthal of Brown's in Town, was received too late for acknowledgment last week, but was appreciated.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Joe Ott in Looking for Trouble to fair business Dec. 29; co. good; audience pleased. New England Stock Dramatic co. opened a week 2 to good business, presenting Trilby very creditably. Warburg 9, 10. Svengala 10-21. Johnny on the Spot 11 canceled.

GLOVERSVILLE.—KARNON OPERA HOUSE (A. L. Covell, manager): Joe Ott in Looking for Trouble Dec. 30 had a good house and gave satisfaction. Devil's Auction drew a good audience 4; specialties good; audience satisfied. Remember the Maine 6. The Heart of Chicago 11. Other People's Money 13. The Real Widow Brown 16.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Charles Cowles in A Country Merchant Dec. 31 drew a medium house; performance

pleased. Barney Ferguson in Muldoon's Picnic 4; fair performance; good business. Remember the Maine 12. Rock Band Concert co. 18. Martin's U. T. C. 20.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers): The Heart of Chicago 4 pleased a small audience. Other People's Money 7. Martin's U. T. C. 16. The Flints 17-21.—ITEM: George Williams, of the Flint co., is home on a short vacation. The new drop curtain was used for the first time 4 and was admired greatly.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKee, manager): Other People's Money Dec. 30; large and pleased audience. Elmer E. Vance co., presenting The Limited, Mad. Patent Applied For, and The Arabian Nights, 2-4; good business. The Flints 9-14.

HUDSON.—OPERA HOUSE: Manhattan Entertainers played a fair-sized audience Dec. 29. Wilson's Minstrels gave a poor show to a light house 31. Cumberland 31 10.—ITEM: Wilson's Minstrels disbanded here.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Darkest America Dec. 22; good performance; good business. Bruns and Nina's Vaudeville co. 2; light business. The Hermanns 5. Boston Ladies' Military Band 11. Martin's U. T. C. 17.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Cumberland 31 Dec. 30. Primrose and Dockstader's Minstrels delighted two large audiences 2; excellent specialties. Joseph Greene co. 9-14. Shenandoah 16.

WATKINTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Muldoon's Picnic 2; large business; fair performance. The Circus Girl 13.—ITEM: The Hermanns canceled. Manager Gates has sued them for \$500 damages.

PENN VAN.—SHEPPARD OPERA HOUSE (C. H. Sloan, manager): Darkest America Dec. 28; good performance and business. The World Against Her 31; good performance; light business. Elmer E. Vance's co. 3-7. Vermont 12-14.

NORWICH.—CLARK OPERA HOUSE (L. B. Barnett, manager): At Fort Bliss 3 failed to appear.—ITEM: Please extend thanks and greetings to Manager J. J. Rosenthal, of Brown's in Town, for his Christmas postal with THE MIRROR photograph as address.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): The Hermanns 4 pleased a fine audience. Jefferson Comedy co. 18. The Little Minister 30.

PLATTSBURGH.—THEATRE (Edwin G. Clarke, manager): The Sleeping Picnic Dec. 30; fair and pleasing audience. The Little Minister 2. Edward E. Frye, impersonator 4. The Geisha 9.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Wilson's Minstrels Dec. 28; small house; performance fair. Remember the Maine 3 gave satisfaction.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Johnson Comedy co. opened for a week 2.—ITEM: George Bailey has joined the co. as pianist.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Lasher's war electrocopes Dec. 30, 31; poor business. For Fair Virginia 28 canceled. At Fort Bliss 2 failed to appear.

JANESTOWN.—SAMUELS OPERA HOUSE (M. Rein, manager): Lorraine Hollis co. Dec. 29-31; good houses. Darkest America 2; crowded house. The Highwayman 5. Going to the Races 10.

YONKERS.—MUSIC HALL (W. J. Bright, manager): The Germans in Mr. Beane from Eoston 2; packed houses. U. T. C. 3; house crowded. Primrose and Dockstader's Minstrels 6. Cumberland 31 2.

AUBURN.—BURNIS OPERA HOUSE (E. S. Newton, manager): Shes Comedy co. crowded the house throughout the week ending 31. A Country Merchant filled the house 2.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Darkest America Dec. 31 to good business. Other People's Money 1; good business and satisfaction.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): The Heart of Chicago to S. R. O. 2. Stevens Burlesque co. 21. Big Sensation co. 27. The Real Widow Brown 30.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Peck's Bad Boy 2 failed to appear. Lorraine-Hollis co. 12-14.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Darkest America Dec. 28; full house; satisfaction given. Ariel Ladies' Concert co. 20.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Svengala, hypnotist, opened for a week 2 to fair business, giving satisfaction.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Our Old Kentucky Home 3 to fair business; co. poor.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Agnes Wallace Villa in The World Against Her 7.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): J. E. Toole 9-11. Boston Ladies' Military Band 14.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): The Rough Rider (local) to capacity Dec. 29. The Heart of Chicago 3.

ELLENVILLE.—MASONIC THEATRE (F. H. Munson, manager): Mason and Downs' U. T. C. 12.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Dark.

RONDOUT.—LISCOMB OPERA HOUSE (George G. Liscomb, manager): Dark.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Houghton Stock co. 9-14.

CONHOES.—NATIONAL BANK HALL (E. C. Game, manager): Dark.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): The Real Widow Brown 11.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): James Kidder-Warde co. 6.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Dark.—OPERA HOUSE (J. W. Griffith, manager): Dark.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Dark.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Dark.

RALIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Belle Archer in A Contented Woman Dec. 30; large and pleased audience; receipts, \$54.75. The co. is well balanced and gave a delightful performance. Bonnie Lottie made a big hit with her specialty. Mistakes Will Happen 5. 1492 9. Black Petri's Troubadours 11. Gayest Manhattan 14. The White Slave 20. Remember the Maine 24.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): A Contented Woman, with Belle Archer in the title-role, played to good business Dec. 28; one of the most satisfactory performances of the season. The dancing of Bonnie Lottie made a hit. Mistakes Will Happen 4. Scandia Dramatic co. 6. Black Petri's Troubadours 9. 1492 12. The White Slave 21.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): Dark.—ITEM: The Christmas MIRROR is the number of all numbers.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): Dark.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Drummer Boy Dec. 29-31; fair business. The local talent employed sustained their parts acceptably, notably Frank Hall under whose management the play was produced. Clem Herchelrode, and Walter Kissinger. Brown's in Town to good business 2. It is replete with funny and pleasing situations, and Kathryn Osterman, Anna Belmont, Belle Davis, James O. Barrow, Mark E. Swann, and John Lancaster were responsible for its success.—PARK THEATRE (Harry E. Feicht, manager): Knobs o' Tennessee 3-9; good business; Hal

Reid and good support gave a pleasing production. City Sports 2-4. S. R. O. Notably clever were the Monte Myro Troupe, Farnum and Nelson, and A. C. Lawrence. The burlesque, The Troubles of a King, was funny. J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager; A. L. Wilkins, acting manager): City Sports 11. My Friend from India 14. Natural Gas 17.—ITEMS: Courtied into Court for recent date failed to appear or cancel.—Clifford and Huth, booked for 21, have canceled, much to the disappointment of our people, this being Mr. Clifford's home.—Manager Williams, now in the U. S. Secret Service, has gone to Cuba. WILLIAM H. MCGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Kliven, business manager): A slim house was present Dec. 29 to see The Smyth and Rice co. in The Old Coast. However, notwithstanding the non-appreciation of the public it proved a delightful comedy, well acted. Good houses witnessed the production of La Tosca and Fedora by Blanche Walsh, Melbourne MacDowell and co. 30, 31. Miss Walsh is gifted with a most attractive presence and should be a worthy successor to Fanny Davenport. The Alice Nielsen Opera co. in The Fortune Teller gave us the most finished performance of the kind we have ever seen 2, 3. Packed houses simply went wild over the music, and the finale of each act was demanded and given several times. There was not a weak spot in the co. The chorus was large and the female portion very prepossessing. Mathews and Bulger in By the Sea Waves failed to arouse the enthusiasm created by At Gay Gony Island. The comedians and co. worked hard, but there was something lacking. The engagement was a benefit to the local lodge of Elks and the houses were large 4, 5.—Burt's Theatre (Frank Burt, manager): Finnegan's Hall 29-31 to fair business. A fair co. present the force this season, among whom James Barry and Josie Richards deserve mention. The Blondells opened to a capacity house 14 in A Cheerful Idiot. The comedy is put together for the sole purpose of raising a laugh, and as such it is a big success. A large co. render good specialties.—PEOPLE'S THEATRE (C. F. Stevens, manager): Flynn's Big Sensation and combination of black and white artists amused large audiences 29-31. The costuming and staging was good and the specialties up to date. The Boston Lyric Opera co. in a round of popular operas to fair business 2-7. The co. was large and efficient.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Tommy Shearer co. closed successful week 31. The repertoire included Only a Farmer's Daughter, Dangers of a Great City, A Vagabond's Wife, The Black Flag, The Factory Girl, The Coal Black Lady (Turned Up), and The Wolf of the Mines. The Two Johns packed the house 2; everybody pleased with comedy and specialties. Chatterboxes did good business 5 and delighted the audience. The last act, however, was marred somewhat by bad scene shifting, a not infrequent occurrence here. Lyman H. Howe's wargraph 6, 7. When London Sleeps 10. Empty Dumpty 14.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): A Grip of Steel pleased a fair house December 29; co. deserved a better patronage. A Texas Steer, with Katie Putnam as Bossy, delighted a good audience 31. William F. Wolcott, of the co., is a Lima boy and was greeted warmly. Aubrey Dramatic co. opened for a week 2, pleasing a fair house. Repertoire: Wife for Wife, Dangers of a Great City, My Uncle from India, The Land of the Living, The Charity Girl, The Mystery of Thornton Park, The Jealous Mrs. Jones, and Condemned to Death. Shore Acres 10. Going to the Races 14.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Heart of Chicago Dec. 29 to big business. Faust 2 to good houses. Field's Minstrels 3 drew largely and gave an excellent performance. Mr. Fields is a local favorite, and Comedians Bigby and Donnelly pleased as did the specialties. What Happened to Jones filled the house 4. The work of John Allison, Cora Williams, E. Soldene Powell, and Barney McDonough was unusually fine. The entire co. was clever. Peck's Bad Boy 7. Oliver Doud Byron comes 9-11. Shore Acres 14.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): Elks' Vaudeville Dec. 30, 31; well filled houses; fair performances. Porter J. White's Faust 4; performance excellent; medium house. Porter J. White, Frank McDonald, and Olga Verne did very fine work. What Happened to Jones 6. Darkest America 7. Going to the Races 11. A Bachelor's Honey-moon 13. Peck's Bad Boy 14.—ITEM: Frank McDonald, formerly of Morrison's Faust, is now with Porter J. White.

CANTON.—THE GRAND (M. C. Barber, manager): The Boston Lyric Opera co. closed a very successful week Dec. 31. The Bohemian Girl was presented 29, Fra Diavolo 30, and Amorita 31. Al G. Field's Minstrels pleased two large audiences 2, 3. S. R. O. sign was hung out early in the evening. Going to the Races 12. McSorley's Twins 14.—ITEM: The stage hands of the Grand will give a benefit performance 11. All the best amateur talent in the city will take part.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Field's Minstrels Dec. 31 drew two large houses. Shore Acres 2; business good. What Happened to Jones 11.—ITEM: After the performance a reception was tendered to Al G. Field by the local Elks and Mystic Shriner's Memorial Hall. Guthrie Atwell, manager: Boston Lyric Opera co. 9-14.

MARIETTA.—AUDITORIUM (L. M. Lucha, manager): The Wheel of Fortune Dec. 30; small audience; poor performance. Walker Whitehead in The Red Cockade 4; large audience; fine attraction. Boston Lyric Opera co. 23. (M. G. Seipel, manager): Shore Acres 30; full house; first-class attraction. Harrigan-Fitzsimmons co. 3; co. inferior. Scott's Minstrels 6. Next Door 12. Oliver Byron 16. Shanty Town 25.

DEFIANCE.—CITIZENS' OPERA HOUSE (E. S. Bronson, manager): Shanty Town 3; large and delighted audience.—ITEM: The Bohemian Girl was presented (Frankie Hall) enjoyed a pleasant luncheon with Manager Bronson at his home after the performance.—McFadden's Row of Flats canceled.—Business this season at the Citizens' is greater than ever.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): A Grip of Steel Dec. 28 gave one of the best performances of the season to good business. War pictures 29; small house; good entertainment. The Late Mr. Early 2 pleased a large audience. Rose Sutherland made quite a hit. Brothers Byrne 13. Shore Acres 19. Natural Gas 21.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): The Heart of Chicago Dec. 30 to fair audience; good performance. Franklton's Picnic 2 to light house; performance fair.—AUDITORIUM (M. H. Haskell, manager): Darkest America 6. The Highwayman 7. Shore Acres 13. Kellar 23. The Sun-shine of Paradise Alley 28.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Porter J. White and his excellent co. gave a fine production of Faust 3. Mr. White is a favorite here. Peck's Bad Boy 5. Ten Nights in a Bar Room 7.—ITEM: Charles F. Thomas, late treasurer of the Warder-Grand Opera House, Kansas City, Mo., is visiting his parents in this city.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Dyman and Matthews, associate managers: Local talent, assisted by Clifford I. Venie, presented Dr. Jekyll and Mr. Hyde Dec. 29 and 2 to fair houses, giving satisfaction. Shore Acres 12. The Three Bachelors 16. Peck's Bad Boy 17. Kellar 24. The Germans Feb. 9.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Irene Taylor co. closed a week's engagement Dec. 31. Plays presented: Fate, East Lynne, A Sister of the Red Cross, Camille, The Streets of New York, and The Little Duchess; co. fair.—Brothers Royer 16. Shanty Town 21.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): A Texas Steer Dec. 30 pleased a good audience. Maxwell Stock co. 27 opened in A Celebrated Case to crowded house. City Sports 9. Shore Acres 11. My Friend from India 18. What Happened to Jones 21.

ALLIANCE.—OPERA HOUSE (Norton and Shultz, managers): Muldoon's Picnic Dec. 31; fair business. Porter J. White in Faust 5. Peck's Bad Boy 6. A Bachelor's Honey-moon 11. Shore Acres 17.—CHRYSTAL'S OPERA HOUSE (M. E. Whelan, manager): Stetson's U. T. C. 23.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): Valentine Stock co. 2 in Little Lord Fauntleroy to good houses; co. good. Shore Acres 5. Maloney's Wedding 11.

XENIA.—CITY OPERA HOUSE (L. McClellan, manager): Haverly Minstrels Dec. 30; business good; performance first-class. My Friend from India 9.

—ITEM: The Christmas MIRROR is the finest publication of its kind ever seen here, and is admired by every one.

HAMILTON.—GLOBE OPERA HOUSE (Condon and Smith, managers): Hal Reid in Knobs o' Tennessee 2; S. R. O.; audience pleased. Maloney's Wedding 9. When London Sleeps 14. What Happened to Jones 16. The Missouri Girl 18. Next Door 21.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): A Breezy Time Dec. 30 pleased a fair audience. George Wendling, lecturer 10. J. E. Toole 12-14. Peck's Bad Boy 16.—BUTLER'S OPERA HOUSE (George H. Shant, manager): Dark.

NEWARK.—AUDITORIUM (J. B. Roebrough, manager): Shore Acres 4 by a very competent co. headed by Archie Boyd; business good. Walker Whitehead 5. Robert Fitzsimmons 27.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): A Texas Steer packed the house 2; performance excellent. In Atlantic City 12. Katie Rooney 14. My Friend from India 16. Peck's Bad Boy 18. Natural Gas 20.

GALION.—CITY OPERA HOUSE (S. E. Ribbet, manager): Porter J. White in Faust Dec. 21 to good business; entire satisfaction. Shanty Town 7.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

KENT.—OPERA HOUSE (Davis and Livingston, managers): Grimes' Cellar Door 5 failed to appear. Boston Ladies' Symphony Orchestra 3; splendid concert; large audience. White's Faust 9. Peck's Bad Boy 13.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): A Grip of Steel Dec. 30; excellent performance; fair house. The Late Mr. Early 4.—PEOPLE'S THEATRE (W. T. Boyer, manager): U. T. C. co. 4. James B. Mackie 9.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Little Irene Myers co. Dec. 29-31 to crowded houses, playing The Silver King, Kidnaped, The Miner's Wife, The Burglar, and The Black Flag. Passion Play pictures 3 to small audience.

STUBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): A Jolly Lot Dec. 29; fair house. What Happened to Jones 3; good entertainment; good house. Next Door 5.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Shore Acres Dec. 31; full house; appreciative audience; receipts \$108. Will Carleton (in lecture course) 16.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): The Wheel of Fortune Dec. 31; fair business and performance. Mulligan Guards Ball 6.

GALLIPOLIS.—ARIEL OPERA HOUSE (John L. Charles, manager): Shore Acres Dec. 28; good house; best attraction this season. Scott's Minstrels 3; fair house; good performance.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Brunner, manager): Haverly's Minstrels Dec. 31; fair performance; good business. Shore Acres 9. City Sports 10.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Belter and Cox, managers): What Happened to Jones Dec. 31; excellent performance; good house. Next Door 7. White's Faust 14.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Knobs o' Tennessee 3; good performance; fair business. Agnes Herndon co. 9-11. What Happened to Jones 18.

UNRICHVILLE.—CITY OPERA HOUSE (Elvin and Van Ostrain, managers): A Breezy Time Dec. 31; large and pleased audience. Return date 4; fair house. Scott's Minstrels 10.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Marsh's Twentieth Century co. 2 to good business. A Breezy Time 4; fair house; deserving of better patronage.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): Walker Whitehead in The Red Cockade 3; good business; capable co. A Jolly Lot 7. Next Door 13.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): Walker Whitehead in The Red Cockade Dec. 30 to S. R. O.; play well received. Cora Van Tassel in The Volunteer 16.

PINDLAY.—MARTIN OPERA HOUSE (W. C. Martin, manager): A Guilty Mother Dec. 31; good business. The Highwayman 9.

SELLESPONTAINE.—OPERA HOUSE (T. L. Hutchins, manager): Shanty Town 13. A Booming Town 16. Maloney's Wedding 20. The Late Mr. Early 25.

NEWCOMERTOWN.—CITY OPERA HOUSE (Yingling Brothers, managers): W. Hinton White Dec. 31 to pleased audience. Scott's Minstrels 9.

CANBRIIDGE.—HAMMOND'S OPERA HOUSE (B. Hammond, manager): A Breezy Time pleased a large audience 3. Lyceum Theatre co. 9, 10.

NAPOLCON.—OPERA HOUSE (S. B. Bitzer, manager): The Mountain Hero 12.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): A Jolly Lot 5.

CIRCLEVILLE.—GRAND OPERA HOUSE (H. C. Cutter, manager): Dark.

MT. VERNON.—WOODWARD OPERA HOUSE (Stevens and Clements, managers): Dark.

The Donor in Dwyer's Reception shared their date from 24 to 26 and gave two performances to fair business, but failed to give satisfaction. The Midnight Alarm 2; fair business; poor co. Charles Leonard Fletcher in Dr. Jekyll and Mr. Hyde 2 to fair house, giving satisfaction. Lubin's Passion Play pictures 5, with Joseph C. Kissel, tenor, to good house. Stetson's U. T. C. 2. Maud Hillman co. 2. —ITEMS: The Two Johns was booked for 6, but the agent did not appear till 4 and Manager Alford was left to find the agent's home in the morning. After Christmas at his home in Louisville. Just before he left he was presented with a handsome silk umbrella by the stage hands. —Charles Leonard Fletcher and Ruth Royal left the Dr. Jekyll and Mr. Hyde co. here. Manager Appell sent rest of co. to Lebanon, where they played without their leading people. The co. will try and stay out under the management of their former agent, Mr. Barnett.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Ups and Downs of Life Dec. 30. Across the Continent 31. Waite's Comic Opera co. 9-14 in Paul Jones, Erminie, Maritana, Said Pasha, Claretta, and Pinafore. —GREAT OPERA HOUSE (George M. Miller, manager): Hiram's Minstrels opened their second week 2 to packed houses. Repertoire for week: Cuba Libre, North and South, Eagle's Nest, The Great Northmen, The Planter's Wife, and Crimes of New York. The co., headed by Beatrice Earl, seems to be the most popular that plays Reading; the business the largest in the history of the house. The plays are handsomely staged and good specialties are introduced. The music by Howard's Lyceum (H. W. Becker, manager): Was opened 2 by Kane Opera co. in The Grand Duchess to large house. Charlotte Gillman, the prima donna, made a very favorable impression and sang well. Martin Paché, the tenor, has a good voice. Charles Meyers and Mountjoy Walker, the comedians, are clever; the chorus is strong and the opera was well given.

SCRANTON.—LYCERN (Burgunder and Reis, managers): Mr. and Mrs. Russ Whytal drew two large audiences 2 to witness their new play, Vagabondia, which, while pleasing, failed to make so great a hit as did For Fair Virginia. The Highwayman 3, crowded house. Immitable Roland Reed and Lucie Rush the charming, supported by an excellent co., pleased a big audience with The Wrong Mr. Wright 4. The Village Postmaster 7. —ACADEMY OF MUSIC (Burgunder and Reis, managers): Waite's Stock co., with Annie Louise Ames playing the stellar roles, produced 27 the following plays to good business, giving satisfaction: London by Night, The Two Kids, Lady of Lyons, Flag of Freedom, Rooster Heroine, Power of Love, That Dangerous Woman, The Boy from Boston, An American in Ireland, and Between Two Fires. Last 26 New York 9-11.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): My Sweetheart Dec. 29, 30; light house; the co. was only fair. Mr. and Mrs. Whytal in Vagabondia drew a fair house 31. These starting artists are, as usual, supported by a good co. Maud Hillman and a well balanced co. opened the new year with a matinee 2, which was well attended, and they have been drawing very good business. The estimate our people have of this co. is evidenced in the fact that the business has increased at the end of the week. Repertoire: Charity Bess, Special Delivery, A Hidden Past, Lights and Shadows, Lady Audley's Secret, The Brother's Daughter, Among the Pines, A Scrap of Paper, and The Clipper. My Avuncular Relative Thomas' Donnelly 9, 10. Al Field's Minstrels 11.

WILKES-BARRE.—THE NEWITT (M. H. Burgunder, manager): The Broadway Theatre co. presented The Highwayman 2 to crowded houses, giving satisfaction. Road Read in The Woman Hater 3 to fair audience. The Village Postmaster 4. The Hermann 7. —GREAT OPERA HOUSE (M. H. Burgunder, manager): Waite's Stock co. Dec. 29, 31 to crowded houses, presenting The Flag of Freedom, An American in Ireland, Dad's Girl, and East Lynne. The Byrons 24 to large houses, presenting Across the Continent, Ups and Downs of Life, and The Anxious Widow to pleased audiences. The Gormans in Mr. Beane from Boston 5-7 opened to big business. Brownhans Jackson co. 9-14. —ITEM: Lucie Rush visited many friends during the Roland Reed co.'s engagement in this city. This is Miss Rush's home.

LANCASTER.—FULTON OPERA HOUSE (Teicher and Gleim, managers): Waite's Opera co. closed large week's business Dec. 31, making hits in Maritana and Cavalleria Rusticana through the artistic work of Julia Gifford and Joseph W. Smith. Cameron Clemens co. did good business 2-7 in the following repertoire: Eagle's Nest, Razian's Way, East Lynne, The Smugglers, The Silent Witness, Battery B, Camilla, A Russian Romance, and Shadows of a Great City. Specialists: Lucie Rush, supported by Miss Sailer, George Gill, Bess Helen, and Boyd and Miller. Chattanooga 9. Stetson's U. T. C. 11. Shea-McAniff co. 16-21. —ITEM: Cameron Clemens will retire from the co. bearing his name 7 and the co. will continue its tour under the name of Wolford-Sheridan Stock co.

JOINTOWN.—CAMBRIDGE THEATRE (I. C. Mishler, manager): What Happened to Jones Dec. 28 did good business and gave satisfaction. A Mist Marriage 29; light house; fair performance. A Bachelor's Honeymoon 2; big business; pleased audiences. Joshua Simpkins 6. A Tarrytown Widow 12. When London Sleeps 13. McMorris' Twins 16. —GREAT OPERA HOUSE (J. G. Ellis, manager): Wilson Theatre co. No. 2, 5, 6. Pittsburgh Orchestra 10. —ITEM: The Wilson Theatre co. played a very successful engagement at the Opera House 28-31. Mr. Wilson has organized a new co. to be called the Wilson Theatre co. No. 2, composed of good specialty and farce-comedy people. The No. 1 co. goes to Shamokin 2-7, while Mr. Wilson personally opens with his new co. at the Opera House 5, 6.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): The most pleasing, clean, and comfortable farce seen here for some time was What Happened to Jones Dec. 28; good audience. John Allison, Maud Allison, and Laura Chase, all recent members of the co., did excellent work and deserve special mention, as do E. Seldene Powell, Barney McDonough, and Cora Williams. Royer Brothers in Next Door 2; good houses pleased. A fair house seemed to enjoy Peck's Bad Boy 3; specialties good. Stetson's U. T. C. 4. The Tarrytown Widow 7. When London Sleeps 13. —ITEM: Lucie Rush visited many friends during the presentation of Miss Cuba, Jr., during the early part of January. Over 300 will take part.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Brub, manager): Cameron-Clemens co. Dec. 28-31 in Raglan's Wav, Shadows of a Great City, Eagle's Nest, A Russian Romance, East Lynne, The Smugglers, The Silent Witness, Camilla, Under Two Flags, and The Roman Rye to large business; audiences pleased. Mr. Clemens and Miss Wolford were exceptionally strong in their parts; supporting co. excellent. Lost in New York 2 to fair and appreciative audiences. Passion Play pictures 4 to good business; pleased audiences. Brothers Byrne 5, Devil's Auction 7.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): The Sponcers broke the record for week closing Dec. 31, the S. E. O. sign being displayed every performance. Plays presented were A Fair Rebel, Hobson's Choice, Kathleen Mavourneen, That Girl from Texas, A Woman's Devotion, Dr. Jekyll and Mr. Hyde, The Obstinate Family, and The Pearl of Marry. The Tarrytown Widow pleased a fair-sized audience 2. Field's Minstrels gave their usual excellent performance to a large and pleased audience 4. Digby Bell 11. A Country Merchant 14.

PITTSBURG.—MUSIC HALL (C. C. King, manager): American Theatre co. closed a successful week Dec. 31. Plays presented: A Prince of Russia, Love and War, The Battle of Life, The Scarlet Circle, A Fatal Wedding, and The Counterfeiters. Shea-McAniff Stock co. opened for a week 2 in What Happened to Jones and The Fire Patrol to S. E. O. Jere McAniff is a great favorite here. The Man of War's Man 3, 5, 6, 8, 9; good performance. Tommy Shearer co. 9-14. Joseph Greene co. 16-21.

BASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiler, manager): Mr. and Mrs. Whytal in Vagabondia played to fair business 3. Vagabondia failed to impress and it was generally regarded as a poor vehicle. Howe's waxgraph 4, 5 was pronounced the best of the moving pictures seen here. Andrew Mack 11. Himmlein's Ideals 16-21. —NEW WOODLAND: New York All Star Specialty co. 3-7 to fair business; good co. ordinary.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): The Tarrytown Widow Dec. 30; fair house; best of satisfaction. Macaulay-Patton co. 2-7 opened in The Minister's Son to full house. Other

plays: Royal Rags, Only a Farmer's Daughter, A Sly Old Fox, The Struggle for Gold, The Queen of Diamonds. —ITEM: George Wright, a Sharon boy, has joined The Tarrytown Widow.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Boston Ladies' Symphony Orchestra 3; excellent entertainment; large audience. Peck's Bad Boy 10. —ITEM: The affairs of Laird's Opera House, which has been in the hands of an estate, have been settled. H. W. Holby will be the manager hereafter.

BLOOMSBURG.—OPERA HOUSE (J. R. Fowler, manager): A Bachelor's Honeymoon Dec. 30; excellent performance; fair house. The Midnight Alarm 3; fair performance; medium house. —ITEM: The Elks' banquet at the Hotel Baldy, Danville, 5 was postponed till 12 on account of the death of the wife of Brother M. I. Hennsey.

CARDONDALE.—GRAND OPERA HOUSE (Daniel P. Ryndes, manager): Waite's Opera co. 9-14. —ITEM: Please extend thanks to the manager of Brown's in Town for his unique Christmas card. —The Christ-mas Minstrel 14, without an exception, the finest publication ever issued in the interest of the profession.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Brownhans Jackson Stock co. 2-7 to fair houses; specialties good; co. only fair. Spooner Comedy co. 8-11, 13, 14. When London Sleeps 12. Bobby Bailey 17. My Sweetheart 18, 19. Katherine Oliver 20. The Two Johns 21. Scott's Minstrels 24. A Milk White Flag 25.

WARREN.—LIBERTY THEATRE (F. R. Scott, manager): Darkest America pleased a good audience 3. The Tarrytown Widow (return date) 4; entire satisfaction; large audience. Macaulay-Patton co. 9-14. —ITEM: Manager Scott has been suffering with an attack of grip for the past week, but is attending to business again.

COLUMBIA.—OPERA HOUSE (James A. Crowther, manager): Markham Stock co. Dec. 28-31 in The Inside Track, East Lynne, The Californian, and The Stars and Stripes to good business; satisfactory performance. —ITEM: Professor Charles McClain's Orchestra will furnish the music for the Opera House hereafter.

ALLENTOWN.—ACADEMY OF MUSIC (H. E. Worman, manager): The Byrons appeared in Across the Continent Dec. 29; triumph house; co. and performance fair. Cora Payton's Stock co. opened for a week 2, giving On the Rappahannock and Woman for Woman to large and delighted audiences; excellent co.; performance highly satisfactory.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Macaulay-Patton co. week Dec. 31; big business; satisfaction given. Repertoire: The Minister's Son, The Struggle for Gold, Royal Rags, and Only a Farmer's Daughter. James B. Mackie in Grimes' Cellar Door 2-4; fair business; co. fair.

DU BOIS.—FULLER'S OPERA HOUSE (J. A. Bessel, manager): Dave W. Woods Comedy co. 2-7 in Beacon Light, The Black Flag, The Prince of Lians, The Giant Mine, and East Lynne; co. strong. Little Jessemine, Henrietta St. Felix, and Woodie, Chace, and Busbee are worthy of special mention.

ROCHESTER.—OPERA HOUSE (C. A. Vanderholce, manager): Royer Brothers in Next Door 3; packed house; fine performance. Peck's Bad Boy 4; fair house and performance. Porter J. White in Faust 7. Wilson Comedy co. 9-14. Welsh Brothers' Minstrels 30; large audience.

TYRONE.—ACADEMY OF MUSIC: Dark. —ITEM: Hoopes and Blanchard have relinquished the management of the Academy leaving it dark for the remainder of the season unless some new manager takes hold. Mr. Blanchard has gone to his home in Baltimore.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Erwood Stock co. Dec. 28-31 in The Young American, Legal Rights, An Irishman's Love, Fun on the Bristol, In Chalkfoot Pass, and Running Wild; good co.; large audiences. Just Smith's Luck 3 failed to appear.

HANOVER.—GRAND OPERA HOUSE (J. Percy Barnitz, manager): Charles Leonard Fletcher in Dr. Jekyll and Mr. Hyde to a fair audience Dec. 29; good performance. Holson and Co.'s U. T. C. to a packed house 3; performance fair. Markham Stock co. 5-7 canceled.

SOUTH FORK.—THEATRE (J. H. Dietrich, manager): Stetson's U. T. C. Dec. 28; good business; fair performance. Peck's Bad Boy 27; fair business; excellent co. Williams Stock co. 31 failed to appear; reported closed at Lewistown, Pa. Joshua Simpkins 5; good co.; excellent business.

LEBANON.—FINCHER ACADEMY OF MUSIC (Markley, Appell and Neely, managers): F. D. Coyle, manager: Mr. and Mrs. Russ Whytal in Vagabondia Dec. 29; good house; co. excellent. Dr. Jekyll and Mr. Hyde 4; large audience; co. fair. Passion Play pictures 6, 7.

CORRY.—OPERA HOUSE (W. K. Stone, manager): J. R. Toole in Killarney and the Rhine and Rip Van Winkle Dec. 29, 30; fair business; capable co. Boston Ladies' Symphony Orchestra 2; small but appreciative audience. Darkest America 4; good business; pleasing performance.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): What Happened to Jones Dec. 29; large house; performance excellent. Grimes' Cellar Door 31. The Tarrytown Widow 4. A Breezy Time 12. The Midnight Alarm 11. Gibney-Hoffner Stock co. 23-25.

GREENSBURG.—KRAOZY THEATRE (R. G. Curran, manager): Shore Acres pleased a large audience Dec. 28. Stetson's U. T. C. 28 to S. E. O. Peck's Bad Boy 31 to large and pleased audience. A Bachelor's Honeymoon 3; fair house; co. good.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Lorraine Holle co. 2-7 in Camille, Forget Me Not, and The Tigris; fair houses. Charles Cowles in A Country Merchant 9 U. T. C. 14.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Blanche Walsh and Melbourne MacDowell in La Tosca proved a strong attraction Dec. 29; large audience. Brothers Byrne 2, 3 in Going to the Races to good business. The Gibneys 9-14.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): Joshua Simpkins 2; large house; performance good. Dr. Jekyll and Mr. Hyde 7. American Specialty co. 11. D. H. Woods 16-19. My Sweetheart 21.

JEANETTE.—OPERA HOUSE (A. L. Bethune, manager): Peck's Bad Boy pleased a large house Dec. 28. Old Southern Life 3; good performance; S. E. O. Wilson Theatre co. 7.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Gibney-Hoffner Stock co. Dec. 28-31; business and co. fair. Porter J. White's Past 6.

POTTSVILLE.—GRAND OPERA HOUSE (Grant M. Knops, manager): Handley-Jackson co. week 2-7 in The World, The Tornado, and The Fast Mail to moderate patronage; co. good. Under the Dome 10.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. LeRoy, manager): Grimes' Cellar Door Dec. 30; small but appreciative audience. Captain Whelock lectured on "Our Puerto Rican Campaign" 31; good house.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garmann, manager): A Bachelor's Honeymoon Dec. 31 delighted a fair house. Wilson Theatre co. 9-14.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (R. G. Curran, manager): Royer Brothers in Next Door Dec. 31; packed house; fair performance. A Bachelor's Honeymoon 6. Joshua Simpkins 10.

PHILIPSBURG.—FINCHER'S OPERA HOUSE (A. R. Herd, manager): Lost in New York Dec. 29; play poor; fair house. Boston Symphony Orchestra 30; excellent performance.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (John M. Gamble, manager): Next Door Dec. 29 to fair business; performance pleased. R. J. Erwood co. opened for a week 2 to fair business; co. week.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): Charles Leonard Fletcher 4 in Dr. Jekyll and Mr. Hyde failed to appear. Rickett's Comedians 6 canceled.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): A Bachelor's Honeymoon 4; good audience; every one pleased. The Tarrytown Widow 11.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Just Smith's Luck 4; good business and satisfaction. —ITEM: The Mirror is the finest of the holiday publications.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Lowande and Conklin's Winter Circus

and Vanderville co. 2, 3; performance fair; poor house. Guy Brothers' Minstrels 9.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Gibneys opened for a week 2, presenting The Prince of Lians and Angle the Country Girl; performance to S. E. O.

FILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): The Midnight Alarm Dec. 31; small house; poor performance.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Watson's Metropolitan Minstrels 2-4 did not appear.

HAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Dark.

ATHENS.—ELMER'S OPERA HOUSE (Maurice Foley, manager): The World Against Her 4.

WILLSBORO.—RACE AUDITORIUM (Dartt and Dartt, managers): Dark.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Dark.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (John Dwyer, manager): The Secret Enemy Dec. 29-31, excellent performance; attendance good. Eva Mountford and Elmer Grandin in the leading parts were very good; others of the cast satisfactory. Lang's Operatic Burlesques 2-4 to good houses; performance fair. Faust 5-7. The Heathstone 9-11 canceled. —AUDITORIUM (J. W. Mickeljohn and Co., managers): Tremont Swedenbom comb. 4 to large audience; concertist silent. Mural Halted Feb. 6.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): Johnny on the Spot Dec. 29; small house; good co. Faust 2; fair house; deserved better. Modjeska 13. The Little Minister 14. Washburn's Minstrels 15. The Circus Girl 21. Frankie Carpenter co. 26-28.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Joseph Callahan in Faust gave very satisfactory performance to good houses Dec. 28, 29. Local minstrels to splendid business 30, 31; good amateur performance. Washburn's Minstrels 9.

WESTERVILLE.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Washburn's Minstrels 5; good performance; large house. In Peril 11.

THORNTON.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Washburn's Minstrels 6. Evans and Burdill Comedy co. 9-14.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Peruchi-Baldoni co. Dec. 28-31, presented A Kentucky Girl, Rip Van Winkle, A Venetian Romance, Confusion, and A Prince in Rags to large and pleased audiences. Fields and Hanson's Minstrels 29; poor attraction. Andrews Opera co. 2-3 sang Martha, Cavalleria Rusticana, The First of February to S. E. O.; general satisfaction. Misses French and Clayton and Messrs. Howard, Walters, and McCarthy scored individual hits and deserve special mention. A Turkish Bath 6, 7 canceled. Bentfrow's Pathfinders 9-14.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The Lilliputians 24 and matinee in The Golden Horseshoe to light business. A Turkish Bath 25 and matinee; fair business. Kliment-Hearne co. 27-31 in repertoire to full houses. Prisoner of Zenda 3. James O'Neill 4. Manager Preston of the Turkish Bath co., skipped after the matinee performance, with 545 of the receipts Manager T. J. Keogh being in advance. Mrs. Keogh put up the necessary funds to get the co. out of town.

SUNTER.—ACADEMY OF MUSIC (Abe Ryttenberg, manager): Edison Projectionists co. 3 to fair business. Field and Stetson's Minstrels 9. Saffordell 16-20.

COLUMBIA.—OPERA HOUSE (Frank J. Moore, manager): Andrews Opera co. Dec. 29-31; excellent performance; packed houses. Fields and Hanson's Minstrels 5.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. F. Crowl, manager): Duncan Clark's Female Minstrels Dec. 28; light business; poor show. Sanford Dodge in A Prisoner of Spain 31; splendid performance; good business. Sanford Dodge (return) 2 Tennessee Jubilee Singers 4.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Senich Concert co. Dec. 31, 1; big business. Maseloford Orchestra 2; full house. 1892 3; S. E. O. Remember the Maine 7. Cameron co. 19. Tim Murphy (return engagement) 21, 22.

TENNESSEE.

NASHVILLE.—THE VERDOME (Staub and Sheetz, managers): Clay Clement in A Southern Gentleman Dec. 29 drew a large and well pleased audience. Marie Wainwright 30, 31 presented Shall We Forgive Her and East Lynne to packed but light houses. Kealey-Shannon co. in The Moth and the Flame drew the best-placed audiences of the season 2-4. The Lilliputians 10, 11. The Bride-Ed 12. —NEW MAONIC THEATRE (Staub and Sheetz, managers): The Yale Glee Club 2 delighted a small audience. J. C. Lewis in St. Plunkard 3, 4 opened to fair house.

—GRAND OPERA HOUSE (Wash Blackburn, manager): The Hopkins Stock co. continues to please well-filled houses. Ferocelli is the bill first half of week 2, to be followed by My Partner. The Silver King 9-14, with Baby Land as the principal vaudeville number.

MEMPHIS.—LYCOMING THEATRE (Thomas J. Boyle, manager): Business for Christmas week broke all records, the S. E. O. sign having been displayed nine times. The Banker's Daughter was given by the Hopkins Stock co. 2-7, the vaudeville bill including the Eddy Family, Jennie Reynolds, Mark Murphy, and the biography. An indoor circus is something of a novelty in Memphis, but Manager Steinback presented Cooper and Co.'s United Shows complete 2-7 to immense business. —GRAND OPERA HOUSE (R. S. Douglas, manager): Dark.

TEXAS.

WACO.—THE GRAND GALE SCHWARTZ, manager: Warde and Sackett's Comedians presented A Bachelor's Honeymoon Dec. 29 to large and appreciative audiences; excellent performance. Walter Walker deserves special mention. Lewis Morrison in Faust 29. Beach and Bowers' Minstrels 3. The Heart of Maryland 10. Miss Francis of Yale 11. My Friend from India 14. —ITEM: Manager Jake Schwartz visits San Antonio 4, combining business with pleasure.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): A Bachelor's Honeymoon Dec. 29; packed houses; co. strong. Special mention is due Walter Walker and Mildred St. Pierre. Andrews Opera co. 28, 29, presenting Cavalleria Rusticana, The Mikado, Fra Diavolo, and Martha to well-filled houses; general satisfaction. Lewis Morrison in Faust 31.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Creston Clarke in The Last of His Race Dec. 21; good business; performance excellent. A Stranger in New York 27; performance good; fair business. A Breezy Time 29; fair business; performance good. Louise Brehany Concert co. 30; big business; performance fair. Beach and Bowers' Minstrels 31; small house; good performance. Miss Francis of Yale 12.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Henry Hauschild, manager): Hubel-Kreyer co. Dec. 18-17 to fair and well-placed audiences in Panchon. Wife for Wife, Under the American Flag, Dr. Bob, Bulls and Bears, and The Mystery of the Black Crag. A Breezy Time 29; good business; attraction not satisfactory. Punch Robertson 7-9. Miss Francis of Yale 16.

TEMPLE.—EXCHANGE HOTEL OPERA HOUSE (James Rudd, owner and manager): House will open 6, 7 with Andrews Opera co., presenting Martha, The Bohemian Girl, and Cavalleria Rusticana. —ITEM: Beach and Bowers' Minstrels played at the Auditorium 2 to fair business; many counter attractions; good show.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): Creston Clarke presented David Garrick and A Ragged Cavalier Dec. 26 to large houses. Secret Service 27. Lewis Morrison in Faust 28. Beach and Bowers' Minstrels 30 to fair business. A Bachelor's Honeymoon 2. A Stranger in New York 4. A Breezy Time 5.

BRENNAN.—GRAND OPERA HOUSE (Alex Simon, manager): Beach and Bowers' Minstrels Dec. 24;

good house. Creston Clarke in The Ragged Cavalier 27; S. E. O.; performance excellent. A Stranger in New York 31; fine performance; full house. Sanford-McLellan-Tyler co. 11. Marie Wainwright 31. After the War 31. Punch Robertson 30, 31.

CORSCANA.—MERCHANTS' OPERA HOUSE (L. C. Bevers, manager): Andrews Opera co. Dec. 26 in A Bohemian Girl and The Mikado to good audiences; performance well received. Beach's Honeymoon 27; small but pleased audience. Lewis Morrison in Faust 30.

GREENVILLE.—KING OPERA HOUSE (J. F. Worthly, manager): Punch Robertson co. Dec. 25-31, presenting Under False Colors, Captain Dan of the Fifty-first, The Queen of Hearts, and The French Cavalier, opened to S. E. O. and continued to pack the house; every one pleased.

NAVASOTA.—COLUMBIA OPERA HOUSE (Morris Gabert, manager): Beach and Bowers' Minstrels Dec. 23; good business. Creston Clarke in The Ragged Cavalier 29; largest business of season; performance good. Schubert Symphony Club 5.

THURBER.—OPERA HOUSE (A. R. Miller, manager): Kempton Kennedy co. closed a satisfactory week's business Dec. 31. Repertoire: Pallen Allen Thibault, The Silver Lining, East Lynne, A Miserable Mr. Brisk, The Wife, and The Irish Millionaire; performance well attended.

CALVERT.—CARMIN'S OPERA HOUSE (J. P. Carmin, manager): Creston Clarke Dec. 29 in A Ragged Cavalier to crowded house; strong co. Schubert's Concert co. 2 to good business; audience pleased. Gorton's Minstrels 17.

SHERMAN.—OPERA HOUSE (Ellsworth and Branta, managers): Edwin Rostell played a return engagement Dec. 28, presenting Hamlet to large and pleased audience. A Hired Girl 29 did little business. My Friend from India 24.

DENISON.—OPERA HOUSE (Milton L. Epstein, manager): A Hired Girl Dec. 28; good attendance; performance not satisfactory, though Thomas J. Ryan and Fannie Fields did well. Lewis Morrison 4. Miss Francis of Yale 7.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): A Hired Girl Dec. 31; small house; performance poor. Punch Robertson co. 5-7. A Bachelor's Honeymoon 17. Beach and Bowers' Minstrels 18.

CLARKSVILLE.—THRILLING'S OPERA HOUSE (Charles Gaines, manager): Edwin Rostell in Richieu and Othello to packed houses Dec. 27, 28; audiences delighted. Lewis Morrison 7.

BRYAN.—GRAND OPERA HOUSE (John B. Mike, manager): Creston Clarke in The Ragged Cavalier Dec. 30; good business; audience pleased. Schubert Symphony Club 4. A Stranger in New York 5.

BOWIE.—GRAND OPERA HOUSE (J. R. Burgess, manager): Side Tracked Dec. 28; crowded house. The comedy features of the play were well sustained, but the emotional acting was disappointing.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Doy, manager): Louise Brehany Concert co. received much merited applause Dec. 29 from a good house.

EL PASO.—MYAN'S OPERA HOUSE (George Walker, lessee): A Hired Girl 4. Gorton's Minstrels 7.

DALLAS.—OPERA HOUSE (George Anny, manager): A Hired Girl to very good business Dec. 28. Baldwin-Melville Dramatic co. 27-31 to big business.

DENTON.—GRAHAM OPERA HOUSE (H. J. Neely, manager): Andrews Opera co. Dec. 27 in The Mikado made a hit; the largest house of season.

UTAH.

SALT LAKE CITY.—THEATRE (George D. Pyper, manager): The Salt Lake Opera co. presented The Chimes of Normandy Dec. 28 to full house. Lottie Levy, who has been studying in London, England, made a great hit under the name of Norma and The Theatre (M. E. Munley, manager): The Dazzler week of 28-31. The opening night is said to have drawn the largest audience ever in the house. Rest of week houses were good to packed. May Fisk, who plays the Dazzler, is very clever. During the week, owing to severe illness, her part was done very well by Elsie Currier. Agnes Evans' con songs made a hit. The dancing of Evelyn Andley and Rose Leslie was very good, and James Dooling received many ralls. —ITEM: The members of On the Switzer River co. came in during the week and have been enjoying The Dazzler and resting for their opening Jan. 3. —H. G. Whitney, for many years dramatic critic on the Salt Lake Herald, has relinquished the position and assumed the management of the Deseret Evening News, the oldest newspaper in the State. Although technically business manager, Mr. Whitney will give the benefit of his literary ability, especially in the dramatic line, to the paper.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): On the Switzer River co. opened the house Dec. 31; splendid performance to light business, owing to uncertainty in arrival of the week, which only came the day before the engagement. The acoustic properties of the building seem much above the average. The Heart of Chicago 4. Salt Lake Opera co. 11. Harry Corson Clarke 14.

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Bulletin—Novel and captivating in its merry jumble of nonsensicalities.
Ledger—The audience was plainly delighted with the whole performance.
North American—It amused and delighted a large audience.

Telegraph—The audience certainly found something to laugh at and obtained the full worth of their money.
Call—So successful was the farce that it bids fair to make a second week.
Record—The big audience enjoyed the show thoroughly.
Herauld—The comedy gave manifest pleasure to those in attendance.

WHAT THE MANAGER OF THE PARK THEATRE SAYS:

"William Jerome's Herald Square Comedians played the Park Theatre week of December 19th, 1898, to \$2,611.85, and owing to their great success and the almost universal demand of my patrons they were brought back for New Year's week. On New Year's Day they played to more sold admissions than any other show in Philadelphia, turning them away by the hundreds in the evening, and at prices 25 per cent. higher than those charged during their first engagement. During the week, in spite of bad weather, every day the business was phenomenal, the actual receipts for the week reaching \$4,719.25." PAUL S. FLEMAN, Manager Park Theatre, Philadelphia.

Address all communications for time to FRANK JEROME, Sole Manager, care RUSSELL & MORGAN SHOW PRINT, 135 Broadway, New York.

pleased.—THIRD AVENUE THEATRE (W. M. Russell, manager): Jules Walters 25-31 in How Hopper Was Side Tracked to a record breaking week's business. A Boy Wanted 17.—ITEM: The holiday week proved a record breaker with the local houses.—Each had 8 R. O. several times, and the patronage was well deserved, as strong attractions were presented.—Owing to the cancellation of the Elsie De Tourney co dates, Managers Howe and Harley arranged for a New Year's Night engagement of Gayety Manhattan.

WALLA WALLA. NEW WALLA WALLA THEATRE (J. G. Fain, manager): Davis and Busby's U. T. C. to fine house Dec 26; performance poor. Dorothy Morton Opera co. 6. Hogan's Alley 7. How Hopper was Side Tracked 10.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Tennessee's Partner Dec. 26; crowded house; play well presented. Shaft No. 230, 31; fair business; good electrical effects.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Ole Olson Dec. 27; fair performance; business small.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Roster, manager): What Happened to Jones 2; good houses; pleased. Clay Clement 14. Boston Lyric Opera co. 6-21. A Milk White Flag 23.—GRAND OPERA HOUSE (Charles A. Feinler, manager): King Dramatic co. 27 in Monte Cristo, Hands Across the Sea, Faust, The Power of the Press, Carmen, and The War of Wealth, to 8 R. O. Oliver Byron 12-14. Lham's Ostrichs 16-18. The Showaway 19-21. A Country Merchant 23-25.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Shows Across Dec 29; sold out; performance fine. The Wheel of Fortune 3; light house; poor performance. Walker Whitehead 2 in The Red Co-kade; attendance good; splendid performance. Scott's Minstrels 4; fair business; performance fair. King Dramatic co. 9-14.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Stetson's U. T. C. to good business Dec. 21. A Texas Steer to excellent business 26. Scott's Minstrels to fair business 31. Edmund Vance Cook, lecturer, 6. Clay Clement 13. A Jolly Lot 16, 17.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph Gallick, manager): Al G. Field's Minstrels Dec. 29; good performance to good house. Scott's Minstrels 2; performance fair; good house. Boston Ladies' Orchestra 26.

WELLSBURG.—BARTHE'S OPERA HOUSE (W. F. Barth, manager): Stetson's U. T. C. did an enormous business Dec. 20. The orchestra was put on the stage. A Breeze Time 5.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Dark.

WISCONSIN.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): World, Garnella and Mack in Town Topics Dec. 25 to crowded house; audience pleased. Harrison J. Wolfe in The Lost Paradise 1 to fair house; excellent performance. David Copperfield (local) 2; crowded house. For Her Sake 8.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): John L. Sullivan co. Dec. 31; crowded house; performance good. The Hero of Manila 1, 2; good business. Deshon-DuVries Opera co. 8.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): J. L. Sullivan co. drew large business 1 and gave satisfaction. C. L. Stoddard, lecturer, 5, 6. Russell Brothers 8. The Air Ship 5.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Sturt in 1492 7; large and appreciative audience.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Deshon Opera co. 9-14. Sol Smith Russell 17.

WAUSAU.—ALEXANDER OPERA HOUSE (P. H. Peters, acting manager): Columbia Comedy co. opened for a week 2 to 8 R. O., giving satisfaction.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Wagner Concert co. 10. Young's U. T. C. 14. Murray and Muck 17.

ASHLAND.—GRAND OPERA HOUSE (John Mela, manager): 1492 5. F. E. Long co. 16-21. Newell's Metropolitan Troubadours 30-Feb. 4.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): J. L. Sullivan co. Dec. 28; house fair. Mackay Comic Opera co. (return) 5-7.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Sowing the Wind Dec. 27. Black Patti's Troubadours 4.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The McVicker Theatre co. commenced a three nights' engagement 2 to a good house.

FOND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): Deshon-DuVries Opera co. 2, 3; 8 R. O.; satisfaction given.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Dark.

MERRILL.—REINHARD OPERA HOUSE (Charles Quin, manager): Dark.

WYOMING.

LARAMIE.—MAKENCHOR HALL (William Marquardt, manager): The Span of Life Dec. 28; excellent performance; large business.—OPERA HOUSE (H. E. Root, manager): What Happened to Jones 11. Daniel Sullivan co. 29.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Robert B. Mantell opened a week's engagement New Year's afternoon, 2, in A Secret Warrant to a crowded house, and presented A Face in the Moonlight to capacity in evening. Monbars was given 4 to a large and well-pleased audience. Romeo and Juliet, Othello, and Hamlet will follow. By the Sea Waves 9, 10. The Circus Girl 12-14. The Telephone Girl 15-17.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): A crowded house greeted John Griffith in An Enemy to the King 2.

Mr. Griffith gave a clever portrayal of the role of De Lonnay, and has able assistance from Kathryn Purnell. The Girl from Chilly 9-14.—PRINCESS THEATRE (O. B. Sheppard, manager): The Cummings stock co. are giving an excellent presentation of Moths to very large business 2-7. Wright Huntington and Harry Glozier were very strong as Jura and Zira respectively. A new leading woman in the person of Eleanor Browning assumed the role of Vera and made a favorable impression. Inco 9-14.—MASSIE MUSIC HALL (I. E. Snelling, manager): The commercial travelers' concert Dec. 28; large audience. Some of the artists who appeared were Ida McLean, H. P. Blacker, George Fox, Gertrude Black, Bert Harvey, Frances World, and Senor Gonzalez. Odd Fellows' entertainment 2; large audience. Sembrich 19.—ITEM: Manager Sheppard, of the Grand Opera House and the Princess Theatre, has been re-elected Alderman, polling the largest vote in the history of the city.—T. J. Grady, of the Cummings stock co., is spending two weeks' vacation in Philadelphia.—Owing to illness Charles Coghlan was prevented from presenting The Royal Box 28.

WINNIPEG.—THEATRE (C. P. Walker, manager): A Contented Woman Dec. 26, 27 played to the largest holiday business in the history of the city the receipts for matinee and night 26 being \$1,471. The co., headed by Belle Archer, is one of the best that has appeared in the Canadian West. Their specialties are excellent and the entire co. is well balanced. Besides the star, Fanny Desbain House, Henrietta Lee, Bonnie Lottin, and Edward Craven deserve special mention. The receipts for the second night were \$698. Mistakes Will Happen 2, 3. Black Patti's Troubadours 6, 7, 1492 10-11. The White Slave 23, 24. A Parlor Match 30, 31.—GRAND OPERA HOUSE (W. H. Smith, manager): The Garrick stock co., under the management of Morris and D'Oroz, opened this theatre 26 after a few weeks of darkness, playing to well-filled houses. Lovers' Perjuries and The New Magdalen. Same co. 27 in The Merchant of Venice and David Garrick.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): The Daniel B. Ryan co. concluded a week's engagement Dec. 31 to steady good business and gave satisfaction. Our Boys was presented under the title of Charles's Uncle to good business; performance poor. The Darktown Swells 4 to good matinee and topheavy night audience. A number of good specialties were given and the whole performance went well. The Girl from Chilly 6. Matthews and Bulger 7.—ITEM: The Darktown Swells will close in Toronto 14 for reorganization.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Jerome Belmont Concert co. Dec. 28; splendid entertainment to poor house. Gayest Manhattan 27, 28; excellent performance to fair business. Dorothy Morton Opera co. 31. A Boy Wanted 12. A Contented Woman 14.—NAVY THEATRE: Stock Vanderville co. 26-31; good bills to first-rate houses.—CITY MUSIC HALL: Clara Mathes co. 26-31.

OTTAWA.—RUSSELL THEATRE (W. A. Drowne, manager): A Scrap of Paper 2; large audiences. Beryl Hope and an excellent co. acquitted themselves very creditably. The Circus Girl 10, 11.—GRAND OPERA HOUSE (Joseph Frank, manager): Al. W. Martini's U. T. C. 27 opened to large audience and gave the best Uncle Tom show seen here. The Knickerbockers 9-14.

ST. CATHARINES.—GRAND OPERA HOUSE (F. W. Wilson, manager): John Griffith in An Enemy to the King Dec. 30 to 8 R. O. Mr. Griffith's peculiar mannerisms, which went far to make his Mephisto one of the best on the stage, married his otherwise artistic performance in a romantic drama. Nineteenth Regiment Band 3 to capacity. Robert B. Mantell 9. Darktown Swells 7.

BRANTFORD.—STRATFORD'S OPERA HOUSE (Tuttle and File, managers): Darktown Swells 5; light houses; fair co. Robert B. Mantell 10.—ITEM: James Wilson, of A Trip to Coontown, is in the city, having been called home by the illness of his mother.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): W. D. Emerson co. benefit concert Dec. 30 to fair attendance. S. M. Spedon, caricaturist, 3; small audience; entertainment somewhat disappointing. R. B. Mantell 11. Harvard Male Quartette 26.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): An Enemy to the King Dec. 28; fair house; pleased audience.—KING'S MUSIC HALL (W. E. King, manager): Dark.—ITEM: Bookings are scarce here at present.

BERLIN.—OPERA HOUSE (George O. Philip, manager): John Griffith Dec. 29 in An Enemy to the King; good house; excellent performance. Darktown Swells 3; fair entertainment; good business. Robert B. Mantell 12.

QUEBEC.—ACADEMY OF MUSIC (Charles H. Palmer, manager): Dan McCarthy 2 failed to appear.—GAIETY THEATRE (Camille Cordelle, manager): Dark.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Boston Comedy co. in Won at Last and Fanchon the Cricket 2; good business and performances. The Columbia Stock co. 9 indefinite.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Frost Stock co. opened for a week 2, presenting Caprice under the title of Paradise Regained; fair house; indifferent performance.

BELLEVILLE.—CAMHAN OPERA HOUSE (Fred Adams, manager): Robert B. Mantell in Othello Dec. 31. Mr. Mantell and his excellent co. scored a success; good audience.

KINGSTON.—VICTORIA THEATRE (A. Lamer, manager): This pretty theatre was opened by Robert B. Mantell Dec. 30 in the Face in the Moonlight; large audience; excellent performance.

NALIPAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): St. Mary's Dramatic class 2, 3 in June, assisted by De Verne Sisters, vocalists.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVeen, manager): W. D. Emerson co. canceled 27. Robert B. Mantell 19.

SINCOE.—OPERA HOUSE (C. A. Austin, manager): An Enemy to the King 16. Frost Stock co. 29-31.

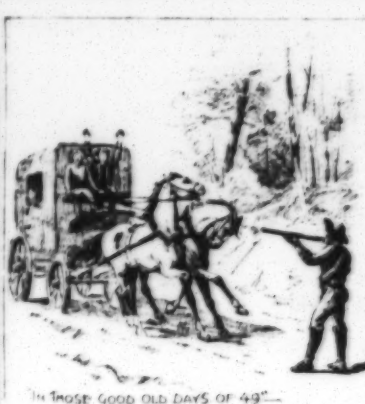
QUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): A. M. Dubois, representative; Dark.

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Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A. BACHMANN'S HONEYMOON (Ward and Sackett): Bryd, Tex. Jan. 10. Palestine 11. Greenville 12. Paris 13. Clarksville 14.

A. BOY WANTED (Western): Blancy and Vance, mgrs.: Tacoma, Wash. Jan. 8. P. T. Townsend 10. Victoria, B. C. 11. Vancouver 12.

A. BOY WANTED (Marion Ind. Jan. 11. Auburn 14. Coldwater, Mich. 16. Battle Creek 17. Greenfield, Ind. 23.

A. BREEZY TIME (La Grange, Tex. Jan. 10. Giddings 11. Calvert 12. Bryan 13. Navasota 14.

A. BUNCH OF KEYS (Gus Washburn, mgr.): Portland, Ore. Jan. 8-14. Seattle, Wash. 15-21. Aberdeen 24. Olympia 25. Tacoma 26.

A. CARRIAGE (The Blodgett): Indianapolis, Ind. Jan. 9-11. Columbus 12-14. Elwood 15. Chicago, Ill. 24-26.

A. CONTENTED WOMAN (Seattle, Wash. Jan. 11. 12. Victoria, B. C. 13. Vancouver 14.

A. DANGEROUS MAID (Boston, Mass. Jan. 9-28.

A. DAY AND A NIGHT (Baltimore, Md. Jan. 9-14. Washington, D. C. 16-21.

A. DOG IN THE MANGER (Hoyt and McKee): Washington, D. C. Jan. 30.

A. FEMALE DRUMMER (Philadelphia, Pa. Jan. 9-14.

A. GRIP OF STEEL (Chicago, Ill. Dec. 30-Jan. 14.

A. GUILTY MOTHER (Cincinnati, O. Jan. 9-14. Cleveland 16-21.

A. HIGH BORN LADY (Clifford and Huth): Chicago, Ill. Jan. 9-14. Cincinnati, O. 16-21. Dayton 23-28.

A. HIRSH GEL (Eastern): Blancy and Vance, props. W. S. Butterfield, mgr.: Lafayette, Ind. Jan. 10. Danville 11. Terre Haute 12. Washington 13. Vincennes 14. Evansville 15.

A. HOT OLD TIME (The Royal): Newark, N. J. Jan. 9-14. Columbus, O. 16-18. Indianapolis, Ind. 19-21. Cincinnati, O. 23-26.

A. JAY TOWN (Ed. F. Jerome, prop. and mgr.): New Britain, Conn. Jan. 9, 10. Bristol 11. 12. Waterbury 13. 14.

A. JOLLY LOT (Wellston, O. Jan. 12. Pomeroy 13. Pt. Pleasant, W. Va. 14. Charleston 15. 17. Huntington 18. Ashland, Ky. 19. Jackson, O. 20. Waverly 21. Chillicothe 22.

A. MILK WHITE FLAG (Thos. W. Riley, mgr.): Detroit, Mich. Jan. 9-14. Toledo, O. 15-18. Sandusky 19. Warren, Pa. 20.

A. NIGHT AT THE CIRCUS (Anuburn, Ind. Jan. 28.

A. PARLOR MATCH (W. M. Gray, mgr.): Portland, Ore. Jan. 9, 10. Olympia, Wash. 11. Tacoma 12. Seattle 13-15. Butte, Mont. 23-25.

A. RUNAWAY GIRL (New York city Sept. 12—indefinite.

A. STRANGER IN NEW YORK (Meridian, Miss. Jan. 16. Selma, Ala. 17. Pensacola, Fla. 20. Montgomery, Ala. 21. Columbia, Ga. 23. Macon 24. Americus 25. Albany 26. Thomasville 27. Tampa, Fla. 28.

A. STRANGER IN NEW YORK (Topeka, Kan. Jan. 10. Lincoln, Neb. 11.

A. TERRIBLE TIME (Harry Rogers): Lawrence, Mass. Jan. 9-11. Fall River 12-14.

A. TEXAS STEER (Katie Putnam): Ottumwa, Ia. Jan. 10. Burlington 11. Hannibal, Mo. 12. Quincy, Ill. 13. Canton 14. Springfield 15. Lincoln 16. Decatur 17. Lafayette, Ind. 20. Kokomo 21. Indianapolis 23-25.

A. TRIP TO COONTOWN (Cole and Johnson): Cheyenne, Wyo. Jan. 10. No. Platte, Neb. 11. Casper 12. Grand Island 13. Bellevue, Kan. 14. Omaha, Neb. 19-21.

A. TURKISH BATH (H. M. Blackaller, mgr.): Peru, Ill. Jan. 9-14.

ADAMS, MAUDE: Philadelphia, Pa. Dec. 26—indefinite.

AFTER THE WAR (Travers Vale, director): New Orleans, La. Jan. 9-14. Thibodaux 9. Lafayette 17. Lake Charles 18. Orange, Tex. 19. Beaumont 20. Houston 21. Galveston 22. Brenham 23. Austin 24. Belton 25. Waco 26. Corsicana 27. Tyler 28. Dallas 30. Ft. Worth 31.

ALCAZAR STOCK (Washington, D. C. Jan. 9-14.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

AN ENEMY TO THE KING (John Griffith: Morton Vyss, mgr.): Peterborough, Can. Jan. 10. Belleville 11. Brockville 12. Ottawa 13. 14. London 15. Toronto 17.

ARMOLD PLAYERS: Atlanta, Ga. Jan. 9-14.

ARTHUR, JULIA (A. H. Canby, mgr.): Boston, Mass. Jan. 23-Feb. 4.

AT GAY CONEY ISLAND (Miller and Freeman, mgrs.): Dubuque, Ia. Jan. 11. Cedar Rapids 12. Lincoln, Neb. 19.

AT PINEY RIDGE (W. C. Anderson, mgr.): Cedar Rapids, Ia. Jan. 11. Davenport 14. Streator, Ill. 15. Joliet 17. Grand Rapids, Mich. 19-23.

ATREY DRAMATIC CO.: Muncie, Ind. Jan. 8-11. Dayton, O. 12-14. Lexington, Ky. 17-22. Nashville, Tenn. 24-26.

BABOON THEATRE: Pendleton, Ind. Jan. 9-14.

BECAUSE SHE LOVED HIM SO: Providence, R. I. Jan. 12-14. New York city 16—indefinite.

BELLS OF ST. STEPHENS (A. Rowland, mgr.): Montgomery, Ala. Jan. 6-8.

BENNETT-MOULTON (A. Earl Burgess, mgr.): Hartford, Conn. Jan. 9-14. New Britain 16-21. Meriden 23-25.

BENNETT-MOULTON (B. E. K. Moulton, mgr.): Fall River, Mass. Jan. 9-16.

BOSTON IDEAL STOCK: Chelsea, Mass. Jan. 9-14.

BROOKHAWK-JACKSON: Wilkes-Barre, Pa. Jan. 9-14. Scranton 16-21. Pittston 23-28.

BROWN'S IN TOWN (J. J. Rosenthal): Chicago, Ill. Jan. 8-21.

BRYAN COMEDIANS: Hammond, Ind. Jan. 9-14. Valparaiso 16-21. Ottawa, Ill. 23-25.

BURRILL COMEDY (Charles W. Burrill, mgr.): River Point, E. I. Jan. 9-14. Fitchburg, Mass. 16-21.

BYRNE BROS.: Jamestown, N. Y. Jan. 10. Akron, O. 11. Canton 12. Mansfield 13. Lima 14. Adrian, Mich. 16. Flint 17. Bay City 18. Saginaw 19. Grand Rapids 20. So. Bend, Ind. 21. Chicago, Ill. 23-28.

BYRON OLIVER (Youngstown, O. Jan. 9-11. Wheeling, W. Va. 12-14. Marietta, O. 16. Gallipolis 17. Dayton 18-21. Columbus 23-25. Indianapolis, Ind. 26-28.

CAMERON CO. (C. H. Kerr, mgr.): Marshalltown, Ia. Jan. 10. Waterloo 11. Independence 12. Cedar Falls 13. Mason City 14.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Nashua, N. H. Jan. 9-14. Clinton, Mass. 16-21. Taunton 23-28.

CARLIS SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass. Aug. 9—indefinite.

CATHERINE (Charles Frohman): Boston, Mass. Jan. 9-23. Providence, R. I. 30-Feb. 6.

CHASE-LISTER THEATRE: Hutchinson, Kan. Jan. 9-14. Salina 16-21.

CHAUNTOOGA (Eastern): Jay Simms, mgr.: Redding, Pa. Jan. 10. Pottsville 11. Shamokin 12. Allentown 13. Easton 14. New York city 16-21. Bridgeport, Conn. 23, 24. Norwich 25. Waterbury 26-28.

CHESTER, ALMA (O. W. Dibble, mgr.): Paterson, N. J. Jan. 9-14. Red Bank 16-21. Elizabeth 23-25.

CLARK, CRESTON (H. Willard Storm, mgr.): Greenville, Miss. Jan. 11. 12. Memphis, Tenn. 16-18.

CLARK, HARRY CONSON (Sanford B. Rickaby, mgr.): Boulder, Col. Jan. 10. Laramie, Wyo. 11. Rock Springs 12. Ogden, U. 13. Park City 14. Salt Lake City 16-22.

CLARK-HAZLETTE: Charleston, Ill. Jan. 9-14.

CLAYTON, CLAY (John Henry Martin, mgr.): Frankfort, Ky. Jan. 9-14. Paris 11. Portsmouth, O. 12. Charleston, W. Va. 13. Wheeling 14. Columbus, O. 16. Dayton 17. Indianapolis, Ind. 19-21. Anderson 23. Muncie 24. Ft. Wayne 25. Toledo, O. 26. Elkhart 27. Huntington 28.

COLEMAN AND REID: Carleton, Minn. Jan. 10. Cloquet 11. Two Harbors 12. Iron River, Wis. 14. Columbia Theatre Stock (M. J. Jacobs, mgr.): Newark, N. J. Nov. 21—indefinite.

CORSE PATTON COMEDY (E. M. Götthold, mgr.): Albany, N. Y. Jan. 9-14. Bridgeport, Conn. 16-21. Hartford 23-28.

CORSE PATTON STOCK (David J. Ramage, mgr.): Elizabeth, N. J. Jan. 9-14. New London, Conn. 16-21. Newport, R. I. 23-28.

COURTNEY-MORGAN: Bucyrus, O. Jan. 9-14. Beaver Falls, Pa. 16-21. Alliance, O. 23-28.

CRANE, WM. H.: Brooklyn, N. Y. Jan. 9-14.

CUBA'S VOW (E. J. Hassan, mgr.): Peoria, Ill. Jan. 8-11. Danville 12. Terre Haute, Ind. 13. Columbus 14. Louisville, Ky. 15-21.

CUMMINGS, RALPH: Cleveland, O. Jan. 9-21. Louisville, Ky. 23-28.

CUMBERLAND '88: Hudson, N. Y. Jan. 10. Saratoga 11. Bennington, Vt. 12. Pittsfield, Mass. 13. No. Adams 14. Holyoke 16. Springfield 17. Hartford, Conn. 18. Middletown 19. Meriden 20. Waterbury 21.

DAILEY STOCK: Hanford, Cal. Jan. 9-14. Bakersfield 16-21. Visalia 23-28.

DARKEN RUSIA (Zoellner and Jenson, mgrs.): Denver, Col. Jan. 8-14. Central City 15. Pueblo 16. 17. Colorado Springs 18. Laramie, Wyo. 21.

DAUGHTERS OF THE POOR: Baltimore, Md. Jan. 9-14.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Pittsburgh, Pa. Jan. 9-14. Washington, D. C. 16-21.

DEVIL'S ISLAND (J. H. Wallick, mgr.): Bridgeport, Conn. Jan. 11. Waterbury 13. 14. Philadelphia, Pa. 16-21. New York city 23-Feb. 4.

DOONELLY STOCK: New York city Aug. 27—indefinite.

DOWN IN DIXIE: Jersey City, N. J. Jan. 9-14.

DREW, JOHN: Boston, Mass. Jan. 9-21.

EARLE, GRAHAM (Western): C. H. Roskam, prop. and mgr.: Ft. Smith, Ark. Jan. 9-15.

ELDON COMEDIANS: Franklin, Ind. Jan. 9-14.

ELROY STOCK: Holyoke, Mass. Jan. 9-14. Waltham 16-21. Lewiston, Me. 23-28.

ERWOOD STOCK: Irw. B. Pa. Jan. 9-14.

FABIO ROMANT: Geddes, Ill. Jan. 10. Princeton 11. La Salle 12. Dwight 13. Kankakee 14. Fairbury 15. Peoria 16-21.

FAUST (Calahan): Dexter & O'Neill, mgrs.: Pawtucket, R. I. Jan. 9-11.

FAUST (White): New Philadelphia, O. Jan. 10. Millersburg 11. Coshocton 12. Steubenville 13. Canal Dover 14. Uhrichsville 15. Cambridge 17. Martin's Ferry 18. Mountaintop, W. Va. 19. Clarksburg 20. Grafton 21. Morgantown 23. Waynesburg, Pa. 24. Monongahela 25. Brownsville 26. Leechburg 27. New Kensington 28.

FERRIS COMEDIANS (Dick Ferris, mgr.): St. Joseph, Mo. Jan. 9-14. Atchison, Kan. 16-21. Topeka 23-28.

FISKE, MRS. (Charles E. Power, mgr.): Boston, Mass. Jan. 9-14.

FITZSIMMONS AND HARRIGAN: Cleveland, O. Jan. 9-14.

FOR HER SAKE (Edwin Gordon Lawrence, mgr.): Cincinnati, O. Jan. 16-21. New York city 23-28.

FRAWLEY COMPANY (Whiting Allen, bus-mgr.): New Orleans, La. Jan. 16—indefinite.

FRENCH, R. E.: Anacosta, Mont. Jan. 9-14.

FROST STOCK: Galt, Ont. Jan. 9-14.

FULLER, ETHEL: Hamilton, O. Jan. 9-14.

GREENE-HOPKINS (Jack Hoefler, mgr.): Erie, Pa. Jan. 9-14. New Castle 15-21. Franklin 23-28.

GILBOOLEY'S RECEPTION (Walter J. McDonald, mgr.): Jacksonville, Ill. Jan. 10. Petersburg 11. Roadhouse 12. Carrollton 13. Jerseyville 16. Alton 17. Carlinville 18. Springfield 19. Lincoln 20. Pontiac 23. Fairbury 24.

GILLETTE, WM.: Birmingham, Ala. Jan. 12.

GLENN, SAM. W.: Bluefield, W. Va. Jan. 13, 14. Pocahontas 15.

GOODWIN, NAT: New York city Jan. 2—indefinite.

GORMAN BROS. (Mr. Beane from Boston): Scranton, Pa. Jan. 12-14. Hazleton 16. Pottsville 17. Ashland 18. Mt. Carmel 19. Shamokin 20. Harrisburg 21. Lewistown 23. Indiana 25. Latrobe 26. Conneville 27. Greensburg 28.

GREEN, JOS.: Poughkeepsie, N. Y. Jan. 9-14.

HACKETT, JAS. K.: Albany, N. Y. Jan. 11. Rochester 13-14.

HALL-WINTERS: Freeport, N. Y. Jan. 9-14.

HANFORD-McLEAN-TYLER: Brenham, Tex. Jan. 11. Austin 12.

HENKE, JAS. A. (Wm. B. Gross, mgr.): Washington, D. C. Jan. 16-21. Baltimore, Md. 23-28. New York city 30—indefinite.

HILLMAN, MAUD (Winthrop G. Snelling, mgr.): Hagerstown, Md. Jan. 16-21. Cumberland 23-28.

HILLYER'S WONDERS: Cincinnati, O. Jan. 2—indefinite.

HIMMELIN'S IDEALS (John A. Himmelin, mgr.): Wilmington, Del. Jan. 9-14. Easton, Pa. 16-21. Paterson, N. J. 23-28.

HOGAN'S ALLEY (Gilmore and Leonard): Eugene Wellington, mgr.: Boston, Mass. Jan. 9-14. Brooklyn, N. Y. 16-21.

HOGAN'S ALLEY (Western): Gilmore and Leonard: Delcher and Henessey, mgrs.: Moscow, Wash. Jan. 10. Spokane 11. 12. Wallace 13. Missoula, Mont. 14. Butte 15-18. Anacosta 19. Deer Lodge 20. Great Falls 21. Helena 23. Bozeman 24. Livingston 25. Miles City 26. Glendive 27. Dickinson 28.

HOLDEN COMEDY: Rockford, Ill. Jan. 9-14. Duquoin 16-18.

HUMAN HEARTS (W. E. Nankerville, mgr.): Grand Rapids, Mich. Jan. 9-11. Battle Creek 13. Boston, Mass. 23-28.

IN OLD KENTUCKY: Cincinnati, O. Jan. 9-14.

JAMES, MAY: New York city Nov. 7—indefinite.

JAMES-KIDDER-WARDE (Wagenhals and Kemper, mgrs.): Phoenix, Ariz. Jan. 9-11. Los Angeles, Cal. 16-21. San Diego 23. Pasadena 25. Fresno 26.

JOHN MARTIN'S SECRET: Columbus, O. Jan. 9-11. Indianapolis, Ind. 12-14. Chicago, Ill. 16-21.

JOHNSON COMEDY: Elmira, N. Y. Jan. 9-14.

JORNEY ON THE SPOT: Amsterdam, N. Y. Jan. 11. Utica 12. Rome 13. Batavia 14. Cleveland, O. 16-21. Chicago, Ill. 23-28.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): New Orleans, La. Jan. 9-14. Pensacola, Fla. 16. Mobile, Ala. 17. Selma 18. Montgomery 19. Columbus, Ga. 20. Macon 21. Atlanta 23. 24. Chattanooga 25. Knoxville 26. Roanoke, N. C. 27. Lynchburg 28.

KENNEDY PLAYERS: Cortland, N. Y. Jan. 9-14.

KING, CHAS.: Abbotsville, La. Jan. 9, 10. St. Martinville 11. 12. Beaux Bridge 13. 14.

KING DRAMATIC (N. Appel, mgr.): Parkersburg, W. Va. Jan. 9-14. Portsmouth, O. 16-21. Springfield 23-28.

KLINT-HEARN (Sol Braunnig, mgr.): Mobile, Ala. Jan. 9-14. Shreveport, La. 16-21.

KNOX OF TENNESSEE (Hal Reid, mgr.): Boston, Mass. 23-28. Chicago, Ill. 23-28. St. Louis, Mo. 23-28. St. Paul, Minn. 23-28. Detroit, Mich. Jan. 9-14. Fort St. Vrain, Colo. 16.

KRAUSE, OTTO: Lake Charles, La. Jan. 12-14.

LA MARR, HARRY: Seymour, Conn. Jan. 9-11. Greenwich, R. I. 12-14. Danbury 16-18. Gt. Barrington, Mass. 19-21. No. Adams 23-28.

LEW, HENRY: Rochester, N. Y. Jan. 9-14.

LEWIS, HENRY (Other People's Money: H. H. Forsman, mgr.): Camden, N. J. Jan. 11. Little Falls 12. Gloversville 13. Johnston 14. New York city 16-21.

LEWIS, LEONA: Yarmouth, Me. Jan. 9-14.

LEWIS, DOROTHY: Salt Lake City, U. Jan. 9, 11. Denver, Col. 15-22.

LILIPUTIANS, THE: Memphis, Tenn. Jan. 9. Nashville 10. 11. Evansville, Ind. 12. Indianapolis 13. 14. St. Louis, Mo. 15-21.

LOST IN NEW YORK (W. H. Byrd, mgr.): Scranton, Pa. Jan. 9-11. Hoboken, N. J. 12-14.

LYCUM STOCK (Frohman): New York city Nov. 21—indefinite.

MACAULEY AND PATTON: Warren, Pa. Jan. 9-14. Butler 16-21.

MACK, ANDREW (Charles H. Greene, mgr.): Trenton, N. J. Jan. 9. Atlantic City 10. Easton, Pa. 11. Hazleton 12. Wilkes-Barre 13. Scranton 14. New York city 16-21.

MC DOOLEY'S FLATS: Athol, Mass. Jan. 11. New Haven, Conn. 12-14. Bridgeport 16-18. Hartford 19-21.

MACDOWELL, MELBOURNE: Kansas City, Mo. Jan. 9-14.

MCFADDEN'S ROW OF FLATS: Peoria, Ill. Jan. 12. Galesburg 14.

MADONNELLE FIFI: New York city Jan. 30—indefinite.

MALONEY'S WEDDING: Chillicothe, O. Jan. 12.

MANSFIELD, RICHARD: St. Louis, Mo. Jan. 9-14. Cincinnati, O. 16-21.

MANTELL ROBERTS (M. W. Hanly, mgr.): Bradford, Can. Jan. 10. Woodstock 11. Berlin 12. London 13. 14. Guelph 16. St. Thomas 17. Petrolia 18. Chatham 19. Ann Arbor, Mich. 20. Jackson 21. Detroit 22-25. Bay City 26. E. Saginaw 27. 28.

MARLOWE, JULIE: Pittsburgh, Pa. Jan. 9-14.

MANTELL MERRY MAKERS: San Diego, Cal. Jan. 8-10. San Bernardino 12-14. Santa Barbara 15-17. Pomona 18-21. Bakersfield 22-24. Stockton 26-31.

MARKS BROS. (No. 2): Almonte, Can. Jan. 9-14. Ampton 16-21. Renfrew 23-28.

MATHEWS AND BULGER (Dunne and Ryley, props.): Boston, Mass. Jan. 16-21.

MAXAM AND HARTWELL: Hastings, Mich. Jan. 9-14.

MAXWELL STOCK: Lorain, O. Jan. 9-14.

MILES IDEAL STOCK: Williamsport, Pa. Jan. 16-21.

MILLER, HENRY: Baltimore, Md. Jan. 9-14.

MINNIE LESTER COMEDY (Geo. E. Mitchell, mgr.): Middletown, N. Y. Jan. 9-14.

MISTAKES WILL HAPPEN: St. Paul, Minn. Jan. 9-14.

MODJESKA (John C. Fisher, mgr.): New Bedford, Mass. 10. Lawrence 11. Northampton 12. Springfield 13. Orange, N. J. 14. Philadelphia, Pa. 16-21. Brooklyn, N. Y. 23-28.

MONEY TO BURN: Ottawa, Ill. Jan. 10. Pontiac 11. Bloomington 12. Decatur 13. Lincoln 14.

MORROW, GEO.: Baltimore, Md. Jan. 9-14.

MORTIMER, CHARLES (C. V. Parsons, mgr.): Piedmont, W. Va. Jan. 9-14. Lonsconing, Md. 16-21. Frostburg 23-28.

MURPHY, JOE: Brooklyn, N. Y. Jan. 9-14.

MURPHY, TIM T. E. Saunders, mgr.: Denver, Col. Jan. 9-14. Victor 15. Cripple Creek 16. Leadville 17. Colorado Springs 18. Pueblo 19. Cheyenne, Wyo. 20. Grand Island, Neb. 21. Omaha 22-23.

MURRAY AND MACK (Finnegan's Ball: Joe W. Spear, mgr.): Kansas City, Mo. Jan. 8-14. Joplin 15. Carthage 16. Nevada 17. Ft. Scott, Kan. 18. Springfield, Mo. 19.

MURRAY AND MACK (Finnegan's 400: Jas. D. Flynn, prop.): Mt. Sterling, Ill. Jan. 12. Ottumwa, Ia. 13. Ft. Madison 14. Okaloosa 16.

MURRAY-HAMPT: Asheville, N. C. Jan. 9-14.

MYERS-LEIBOURNE (Will H. Myers, mgr.): Danville, Pa. Jan. 9-14.

MY FRIEND FROM INDIA (Walter Perkins): Chillicothe, O. Jan. 10. Circleville 11. Dayton 12. Urbana 13. Sandusky 14. Bucyrus 15. Marion 16. Kenton 19. Decatur, Ind. 20. Goshen 21. Elkhart 22.

MY SWEETHEART (Chas. W. Allison, mgr.): Allentown, Pa. Jan. 9, 10. Hazleton 11. Shenandoah 12. Mahanoy City 13. 14. Shamokin 16. Lebanon 17. Altoona 18. 19. Hastings 20. Pottsville 21. York 22. Myrtle and Harder (Joe G. Glasgow, mgr.): Rome, Ga. Jan. 9-14. Athens 16-21.

NEILL STOCK: Cincinnati, O. Sept. 25—indefinite.

NELSON, HAROLD (Joseph Roberts, mgr.): Winnipeg, Man. Oct. 24—indefinite.

NETHERSOLE, OLGA: New York city Jan. 9—indefinite.

NEW ENGLAND STOCK: Troy, N. Y. Jan. 9-14. Pittsfield, Mass. 16-21. Holyoke 23-28.

NEW YORK STOCK (H. B. Hooper, mgr.): Elmira, N. Y. Jan. 9-14.

NEXT DOOR (Royce Bros.: J. H. Arthur, mgr.): Wheeling, W. Va. Jan. 9-11. Marietta, O. 12. Athens 13. Wellston 14. Ironton 16. Chillicothe 17. Circleville 18. Lancaster 19. Piqua 20. Hamilton 21. Xenia, O. 22. Dayton 23. Newark 25. Galion 26. Marion 27. Findlay 28.

NOBLES DRAMATIC: Palouse, Wash. Jan. 9-14.

OLDTOTT, CHAUCERY: New York city Jan. 9—indefinite.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Union, Neb. Jan. 11. Fullerton 12. Schuyler 13. Wahoo 14. David City 15. Stromsburg 17. York 18. Oak Olson: Butte, Mont. Jan. 12-14.

ON AND OFF: New York city Oct. 17-Jan. 21. Harlem 23-28.

ON THE WABASH (Edward C. White, mgr.): Pittsburgh, Pa. Jan. 9-14. Newark, N. J. 23-28.

O'NEILL, JAMES: Birmingham, Ala. Jan. 10. Atlanta, Ga. 11. 12. Charleston, S. C. 13. Macon, Ga. 17.

O'NEIL, NANCE: Los Angeles, Cal. Jan. 9-14. San Diego 16. 17.

OHMS OBER STOCK (Homer B. Day, mgr.): Barrie, Ont. Jan. 9-14.

ORR, JOE: New York city Jan. 9-14. Brooklyn, N. Y. 16-21. Philadelphia, Pa. 23-28.

OTT BROS.: Portland, Ore. Jan. 9-14.

PERUCHI-BELDEN: Columbia, S. C. Jan. 9-14. Savannah, Ga. 16-18. Fitzgerald 19-21.

PITMAN, SAM (Frank P. Haven, mgr.): Portland, Me. Jan. 9-14. Amesbury, Mass. 16-21. Waterbury, Conn. 23-Feb. 4.

POTTS, JACK (H. H. Fisher, mgr.): Galena, Kan. Jan. 9-14. Parsons 16-21.

PRINGLE, DELLA: Tonawanda, Col. Jan. 4-11. Salida 16. Pudd Head Wilson (Edwin Mayor, San Francisco, Cal. Jan. 9-14. Oakland 16. Orinda, U. C. 23. Salt Lake City 24-26. Grand Junction, Col. 27. Leadville 28. Denver 29-Feb. 4.

REDMOND DRAMATIC (Edward Redmond, mgr.): Mexico, Mo. Jan. 9-14.

REED, ROLAND (E. B. Jack, mgr.): Philadelphia, Pa. Jan. 9-14.

REHMAN, ADA: New York city Nov. 16—indefinite.

REMEMBER THE MAINE (Eastern): John Whiteley, mgr.: Syracuse, N. Y. Jan. 9-11. Oneida 12. Ft. Plain 13. Utica 14. Albany 16-18. Rome 19. Canastota 20. Woodstock 21. Canandaigua 23. Watkins 24. Corning 25. Cortland 26. Binghamton 27. Port Jervis 28.

REMEMBER THE MAINE (Western): Charles H. Haystead, mgr.: Fairbault, Minn. Jan. 10. Owatonna 11. La Crosse, Wis. 12. Winona, Minn. 13. Stillwater 14. St. Cloud 15. Wadena 17. Fargo 18. Crookston 19. Grand Forks 20. Fargo, N. D. 21. Billings, Mont. 22. Livingston 27. Bozeman 28.

RIP VAN WINKLE: Bluefield, W. Va. Jan. 11. Pocahontas 12. E. Radford 13. Pulaski 14. Wytheville 16. 17. Marion 18. Abingdon 19. Bristol, Tenn. 20, 21.

ROBER, KATHERINE: Haverhill, Mass. Jan. 9-14.

ROBERTSON, PUNCH: Dallas, Tex. Jan. 9-12. Ft. Worth 13-15. Austin 16-21. Palestine 24-28.

ROBERT STUART: Providence, R. I. Jan. 9-14. Syracuse, N. Y. 16. Albany 17. Utica 18. Buffalo 19-21. Toronto, Can. 23-28.

ROGER BROTHERS: Rochester, N. Y. Jan. 10, 11. Buffalo 12-14.

ROONEY, KATIE: Ft. Wayne, Ind. Jan. 11. Greenfield 13.

RUBLE-KREYER: Tyler, Tex. Jan. 9-14.

RUSSELL BROS. (Frank B. Arnold, mgr.): Chicago, Ill. Jan. 9-14. St. Louis, Mo. 16-21. Chicago, Ill. 23-Feb. 4.

RUSSELL, SOL SMITH: Cleveland, O. Jan. 9-14. Rockford, Ill. 16. Madison, Wis. 17. Milwaukee 18-21. Chicago, Ill. 23-Feb. 4.

RYAN, DANIEL R.: St. Thomas, Can. 9-14. Ottawa 16-21.

SALISBURY STOCK: Milwaukee, Wis.—indefinite.

SECRET SERVICE (Charles Frohman, mgr.): Macdon, Ga. Jan. 19.

SHANTY TOWN: Toledo, O. Jan. 8-11. St. Mary's 12. Bellefontaine 13. Springfield 14.

SHAW, SAM T.: Watonsville, Cal. Jan. 9-14.

SHEA, CALLEVE: York, Pa. Jan. 9-14. Lancaster 16-21. Reading 23-28.

SHEA, THOS. E.: Milwaukee, Wis. Jan. 9-14. Chicago, Ill. 16-21.

SHEARER, TOMMY (Harry R. Vickers, bus-mgr.): Pittston, Pa. Jan. 9-14. Carbondale 15-21. Port Jervis, N. Y. 22-24.

SHENANDOAH (Jacob Litt, mgr.): Brooklyn, N. Y. 9-14.

SHERMAN, ROBERT: Chillicothe, Mo. Jan. 9-14.

SHORE ACRES (Wm. B. Gross, mgr.): Lima, O. Jan. 10. Marion 11. Elyria 12. Ashland 13. Youngstown, Pa. 14. Akron, O. 16. Alliance 17. Canton 18. Mansfield 19. Toledo 20. 21. Adrian, Mich. 22. Jackson 24. Ann Arbor 25. Saginaw 26. Lansing 27. Dowagiac 28.

SIDE TRACKED (Eastern: A. Q. Scammon, mgr.): Richmond, Va. Jan. 10, 11. Norfolk 12. 13. Newport News 14. Suffolk 16. Durham, N. C. 17. Raleigh 18. Wilmington 20. Charleston, S. C. 23. Orangeburg 24. Augusta 25. Milledgeville, Ga. 26. Griffin 27. Newnan 28. Atlanta 30 Feb. 1.

SIDE TRACKED (E. J. Walters, mgr.): McPherson, Kan. Jan. 10. Salina 11.

SIMPKINS, JONATHAN: Somerset, Pa. Jan. 10. Cumberland, Md. 11.

SOWING THE WIND (Julius Cahn, mgr.): Des Moines, Ia. Jan. 9-11. Sioux City 12. Lincoln, Neb. 13. St. Joseph, Mo. 14. Ft. Scott, Kan. 16. Joplin, Mo. 17. Springfield 18. Ft. Smith, Ark. 19. Little Rock 20. Hot Springs 21.

SPEARS COMEDY (T. H. Delavan, mgr.): Bath, Me. Jan. 9-14. Lewiston 16-21. Bangor 23-25. York 26.

SPOONERS, THE (Edna May and Cecil: B. S. Spooner, mgr.): Altoona, Pa. Jan. 9-13. Binghamton, N. Y. 16-21. Newburgh 23-28.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Lampasas, Tex. Jan. 9-14. Belton 16-21.

SPRINGING LIFE: New York city Sept. 26-Jan. 14.

STILLMAN, ROSE: Ardmore, I. T. Jan. 9-14.

SULLY, DANIEL: Santa Cruz, Cal. Jan. 10. Stockton 11. Auburn 12. Truckee 13. Reno, Nev. 14. Carson 15. Virginia City 16.

TENNESSEE'S PARDNER: (Arthur C. Alston, prop. and mgr.): Seattle, Wash. Jan. 9-14. Salem, Ore. 16. Eugene 18. Marysville, Cal. 20. Sacramento 21. San Francisco 23-28.

THANBOUSE-HATV STOCK: Milwaukee, Wis. Nov. 14—indefinite.

THAT MAN: New York city Jan. 16—indefinite.

THE AIR SHIP (Joseph M. Galles, mgr.): Milwaukee, Wis. Jan. 9-15.

THE BELLE OF NEW YORK: Detroit, Mich. Jan. 9-14. Pittsburgh, Pa. 16-21. Buffalo, N. Y. 23-28.

THE CHRISTIAN (Viola Allen): New York city Nov. 25—indefinite.

THE DAWNS OF FREEDOM: Jersey City, N. J. Jan. 9-14. Washington, D. C. 16-21. Harlem, N. Y. 23-28.

THE ELECTRICIAN (Blancy and Vance, props.: S. L. Fidler, mgr.): Chicago, Ill. Jan. 8-14.

THE EVIL EYE (Sidney R. Ellis, mgr.): Brooklyn, N. Y. Jan. 9-14. New York city 16-21.

THE FINISH OF MR. FROTH: Philadelphia, Pa. Jan. 9-14.

THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Clinton, Ill. Jan. 10. Bloomington 11. Decatur 12. Paris 13. Terre Haute, Ind. 14. Louisville, Ky. 15-21.

THE GIRL FROM CHILI (Julian Magnus, mgr.): Toronto, Can. Jan. 9-14.

THE GIRL FROM PARIS (E. E. Rice, mgr.): Philadelphia, Pa. Jan. 9-14. Brooklyn, N. Y. 16-21. Jersey City, N. J. 23-28.

THE HEART OF CHICAGO (Eastern: Ed W. Rowland, mgr.: Edwin Clifford, agent): Johnstown, N. Y. Jan. 10. Gloversville 11. Troy 12-14.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Waco, Tex. Jan. 10. Ft. Worth 11. 12. Dallas 13. 14. Hot Springs, Ark. 15. Little Rock 17. 18. Memphis, Tenn. 19-21. Springfield 23. Topeka, Kan. 24. Leavenworth 25. Atchison 26. St. Joseph, Mo. 27. Sioux City 28.

THE IVY LEAF (W. H. Powers, Owen Ferree, mgr.): Worcester, Mass. Jan. 9-14. Lynn 16. Plymouth 17. New Bedford 18. Newport, R. I. 19. Bristol 20. River Point 21. Waterbury, Conn. 23-25.

THE LATE MR. EARLY: Chicago, Ill. Jan. 8-14. Greenfield 18.

THE LITTLE MINISTER (No. 2: Chas. Frohman): Biddford, Me. Jan. 10. Berlin, N. H. 11. Woonsocket, R. I. 12. Williamstown, Conn. 13. Putnam 20. Bellows Falls, Vt. 21. Rutland 30.

THE LOST PARADISE (Harrison J. Wolfe, mgr.): Galesburg, Ill. Jan. 10.

THE MAN FROM MEXICO (Willie Collier): San Francisco, Cal. Jan. 2-14.

THE MISSOURI GIRL: Lawrenceburg, Ind. Jan. 13. Brookville 14. Connorsville 16. Liberty 17. Hamilton, O. 18. Lebanon 20.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Boston, Mass. Jan. 2-14. Portland, Me. 16. 17. Manchester, N. H. 18. Lynn, Mass. 19. Concord, N. H. 20. Keene 21. Brattleboro, Vt. 22. Northampton, Mass. 24. Gardner 25. Lenoxville 26. Worcester 27. Springfield 28.

THE PASTOR PLAY (Prof. A. G. Whitworth, mgr.): Memphis, Tenn. Jan. 3-14.

THE PRISONER OF ZENDA (Don't Frohman, mgr.): Charleston, S. C. Jan. 10. Macon, Ga. 12.

THE PULSE OF GREATER NEW YORK (Forrest and Lang: J. M. Hyde, mgr.): Winfield, Kan. Jan. 10. Arkansas City 11. Parsons 12. Pittsburg 13. Joplin, Mo. 14.

THE REAL WIDOW BROWN (Eastern: A. Q. Scammon, mgr.): Montpelier, Vt. Jan. 9. Glens Falls, N. Y. 11. Albany 12. 13. Gloversville 14. Johnstown 17. Little Falls 18. Horkiner 19. Hamilton 20. Oxford 21. Rome 22. Watertown 24. Fulton 25. Canandaigua 26. Albion 27.

THE REAL WIDOW BROWN (

WOODWARD-WARREN (H. Guy Woodward, mgr.): Charleston, S. C., Jan. 9-14, Augusta 16-21, Greenville, S. C., 22-28.
WOLFORD-SHERIDAN STOCK (Arnold Wolford, mgr.): McKeesport, Pa., Jan. 9-14, Warren, O., 16-21, Erie, Pa., 22-28.
WORLD, GARNELLA AND MACK (Town Topics): Hannibal, Mo., Jan. 10, Keokuk, Ia., 11, Burlington 12, Galesburg, Ill., 13, Moline 14, Davenport, Ia., 15, Des Moines 16-18, Marshalltown 19, Boone 20, Council Bluffs 21, Nebraska City, Neb., 22, Lincoln 23, St. Joseph, Mo., 23, Leavenworth, Kan., 24, Lawrence 25, Topeka 26.
YANKEE DOODLE DANDY (Geo. W. Lederer): Lynn, Mass., Jan. 17, Worcester 18, Holyoke 19, Hartford, Conn., 20, Northampton, Mass., 21.
ZARA (Charles Frohman, mgr.): New York city Jan. 9-indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA (George Andrews, mgr.): Houston, Tex., Jan. 11, 12, Galveston 13-15.
BEGGAR PRINCE OPERA: Onley, Ill., Jan. 8-11.
BLACK CROOK EX. (Jermon): Brooklyn, N. Y., Jan. 9-14.
BLACK PATTI'S TROUBADOURS (Voelkel and Noll, mgrs.): Gr. Forks, Minn., Jan. 9, Crookston 10, Fargo 11, Jamestown 12, Billings, Mont., 13, Livingston 14, Bozeman 15, Helena 17, Gr. Falls 18, Butte 19-21, Anaconda 23, Missoula 24, Wallace, Id., 25, Spokane, Wash., 27, 28.
BOSTONIANS: St. Louis, Mo., Jan. 9-21, Evansville, Ind., 23, Cairo, Ill., 24, Memphis, Tenn., 25, 26, Nashville 27, 28.
CASTLE SQUARE OPERA: New York city Sept. 5-indefinite.
DANIELA, FRANK: Colorado Springs, Col., Jan. 10, Salt Lake City, U., 12-14, San Francisco, Cal., 16-Feb. 4.
DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Ashland, O., Jan. 10, Shelby 11, Toledo 12-14, Findlay 16.
DE ANGELIS, JEFFERSON: Brooklyn, N. Y., Jan. 9-14, Providence, R. I., 16-21, Baltimore, Md., 23-28, Des Moines Du Vries OPERA: Madison, Wis., Jan. 9-14.
EL CAPITAN (Harley and Rhelmstrom, mgrs.): Minneapolis, Minn., Jan. 9-14, Fairbault 16, Winona 17, La Crosse, Wis., 18, Clinton 19, Davenport 20, Cedar Rapids 21, Marshalltown 23, Ottumwa 25, Burlington 26, Quincy, Ill., 27, Galesburg 28, Peoria 29.
ELLIS GRAND OPERA: Philadelphia, Pa., Jan. 9-14, Buffalo, N. Y., 16-18, Boston, Mass., 23-Feb. 11, Chicago, Ill., 13-25.
FOX, DELLA: New York city Dec. 26-Jan. 14, "1492": Winnipeg, Man., Jan. 10, 11, Grand Forks, N. D., 12, St. Cloud, Minn., 14, Dubuque, Ia., 16.
GAYEST MANHATTAN (Western): Butte, Mont., Jan. 8-11.
GRAU OPERA (Frank Sanger, mgr.): New York city Nov. 29-indefinite.
HOPPER, DR. OLEF: Philadelphia, Pa., Dec. 26-Jan. 14, Brooklyn, N. Y., 16-21, Troy 23, Albany 24, Utica 25, Syracuse 26, Rochester 27, 28.
HOTEL TOPEKA TURVY: Newark, N. J., Jan. 9-14, Philadelphia, Pa., 16-21.
INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 5-indefinite.
JACK AND THE BEANSTALK (Klaw and Erlanger, mgrs.): Indianapolis, Ind., Jan. 9-11.
LA BELLE HELENE: New York city Jan. 12-indefinite.
MERRIE BELL OPERA: Joplin, Mo., Jan. 10, Weir City 11, 12.
MURRAY-LANE OPERA (D. H. Oliver, mgr.): Chicago, Ill., Jan. 1-indefinite.
NEW ENGLAND OPERA: Boston, Mass., Jan. 9-14, Norwich, Conn., 16-21.
NIELSEN, ALICE: Chicago, Ill., Jan. 9-21, St. Louis, Mo., 23-28.
ROBINSON COMIC OPERA (French & Holmes, mgrs.): Bangor, Me., Jan. 9-21.
SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3-indefinite.
SUPERBA (Banlon): Brooklyn, N. Y., Jan. 9-14, Williamsburg 16-21.
THE BRIDE ELECT (Klaw and Erlanger, mgrs.): Nashville, Tenn., Jan. 12, New Orleans, La., 15-21, Atlanta, Ga., 23, 26.
THE FRENCH MAID: Philadelphia, Pa., Jan. 9-14.
WAITE COMIC OPERA (F. G. Harrison, mgr.): Carbondale, Pa., Jan. 9-14, Elmira, N. Y., 16-21, Jamestown 23-28.
WILBUR OPERA: Columbus, Ga., Jan. 8-14, Atlanta 15-28.
WILSON, FRANCIS (Ariel Barney, mgr.): Baltimore, Md., Jan. 9-14, New York city 16-28.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Newark, N. J., Jan. 9-14.
AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Baltimore, Md., Jan. 9-14, Washington, D. C., 16-21, Brooklyn, N. Y., 23-28.
BIG SENSATION (Matt J. Flynn): Pittsburg, Pa., Jan. 9-14, Buffalo, N. Y., 16-21.
BLAIR'S SCHILLER VAUDEVILLE (Felix Blei, mgr.): Fitchburg, Mass., Jan. 9-14, Chelsea 16-21, Gloucester 23-28.
BOHEMIAN BURLESQUERS: Hartford, Conn., Jan. 9-11.
BOWERY BURLESQUERS: Washington, D. C., Jan. 9-14.
BROADWAY BURLESQUERS: Hartford, Conn., Jan. 12-14.
BUTTERFLY BURLESQUERS: Philadelphia, Pa., Jan. 9-14.
CITY CLUB: Brooklyn, N. Y., Jan. 9-14.
CITY SPORTS: Elkhart, Ind., Jan. 13, 14.
DAINTY DUCHES (Weber): St. Louis, Mo., Jan. 9-14.
DEVERE, SAM: Brooklyn, N. Y., Jan. 9-14.
GAY MASQUERADERS (Robert Manchester): Troy, N. Y., Jan. 9-14, Jersey City, N. J., 16-21.
HIGH ROLLERS: New York City Jan. 9-14.
HOPKINS' TRANS-OCEANIC: St. Louis, Mo., Jan. 9-14.
HYDE COMEDIANS: Newark, N. J., Jan. 9-14.
IRWIN BROS.: Cleveland, O., Jan. 9-14.
LONDON BELLES (Rose Sydel): Lowell, Mass., Jan. 9-11, Manchester, N. H., 12-14, Boston, Mass., 16-21.
LONDON GAIETY GIRLS (Ed B. White, mgr.): Chicago, Ill., Jan. 16-21.
MAJESTIC BURLESQUERS: Cincinnati, O., Jan. 9-14.
MERRY MAIDENS: Buffalo, N. Y., Jan. 9-14.
METROPOLITAN BURLESQUERS: Albany, N. Y., Jan. 9-11.
MISS NEW YORK, JR.: Philadelphia, Pa., Jan. 9-14, Pittsburg 16-21, New York city 23-28.
MOULIN ROUGE: Providence, R. I., Jan. 9-14.
NEW YORK STARS (Gus Hill): Manchester, N. H., Jan. 9-11, Lowell, Mass., 12-14, Philadelphia, Pa., 16-21, Brooklyn, N. Y., 23-28.
NIGHT OWLS: Indianapolis, Ind., Jan. 9-11, Dunkirk 14.
OCTOBERONS (Isam: No. 1): Philadelphia, Jan. 9-14, Cleveland, O., 16-18, Sistersville, W. Va., 19, Parkersburg 20, Chillicothe, O., 21, Chicago, Ill., 23-28.
OCTOBERONS (No. 2): Milwaukee, Wis., Jan. 9-14.
PARISIAN WIDOWS: Bridgeport, Conn., Jan. 9-11.
REEVER, AL: Paterson, N. J., Jan. 9-14, Scranton, Pa., 16-21.
RENTZ-SANTLEY (Abe Leavitt, mgr.): New York city Jan. 9-14.
RICH AND BARTON BIG GAIETY: Montreal, Can., Jan. 9-14, Brooklyn, N. Y., 16-21.
ROBERT AND CHASE BROS. VAUDEVILLES: Brooklyn, N. Y., Jan. 9-14.
ROSE HILL ENGLISH FOLLY: Boston, Mass., Jan. 9-14, Providence, R. I., 16-21.
SOUTHERN SPECIALTY CO. (Graham): Brockton, Mass., Jan. 14, New Bedford 16, Newport, R. I., 17, 18, Woonsocket 19-21.
SULLIVAN, JOHN L.: Dubuque, Ia., Jan. 9, Clinton 10, Moline, Ill., 11, Davenport, Ia., 12, Cedar Rapids 13, Burlington 14.
TAMMANY TIGERS: Philadelphia, Pa., Jan. 9-14.
THE HIGH FLYERS (S. A. Winter, mgr.): Troy, N. Y., Jan. 9-14.
THE WHITE CROOK: Albany, N. Y., Jan. 12-14.
VANITY FAIR: New York city Jan. 14-21, Brooklyn, N. Y., 23-28.
WILKETT-THORNE: Buffalo, N. Y., Jan. 9-14, Toronto, Can., 16-28.
WILLIAMS AND WALKER (Hurtig and Seamon, mgrs.): Providence, R. I., Jan. 9-14.
WILLIAMS AND MELBURN: Fall River, Mass., Jan. 9-14, Boston 16-21, New York city 23-28.
ZERO: Harlem, N. Y., Jan. 9-14, Brooklyn 16-21, Pittsburg, Pa., 23-28.

MINSTRELS.

BARLOW BROS.: Jacksonville, Fla., Jan. 10, Waycross 11.
BRACH AND BOWERS: Palestine, Tex., Jan. 10, Marshall 11, Shreveport, La., 12, Texarkana, Tex., 13, Greenville 14.
FIELD'S, AL. G.: Hagerstown, Md., Jan. 10, Harrisburg, Pa., 11, Reading 12, Norristown, N. J., 13, Trenton 14, Wilmington 15, Elizabeth 17.
GUY BROS.: Ashby Park, N. J., Jan. 10, Trenton 11, Haverly's: Muskegon, Mich., Jan. 16.
KALBFELD'S: Jasper, Ind., Jan. 10.
MAHARA'S: Oakland, Cal., Jan. 9-14.
PRIMMOSE AND DOCKSTADEN (J. H. Decker, mgr.): Washington, D. C., Jan. 9-14.
RICHARDS, PHINGLE, KUNCO AND HOLLAND'S: Natchez, Miss., Jan. 10, Jackson 11, Columbus 12, Birmingham, Ala., 13, Greensboro 14, Troy 16, Hainbridge, Ga., 17, Thomasville 18, Tallahassee, Fla., 19, Jacksonville 20, Fernandina 21, St. Augustine 23, Palatka 24, Sanford 25, Orlando 26, Tampa 27, Ocala 28.
SCOTT, OLIVER: Ulrichville, O., Jan. 10, Steubenville 11, Martins Ferry 12, E. Liverpool 13, Beaver Falls, Pa., 14, McKeesport 16, Brownsville 18, Uniontown 19, Conneville 20, Greensburg 21.
SPENCER, LEN: Greater New York Minstrels: New York city Jan. 16-28.
WASHBURN'S (J. M. Wall, mgr.): Brockton, Mass., Jan. 11, 12, New Bedford 13, Taunton 16, 17, Woonsocket 18, Pawtucket 19-21.
WATSON'S: Milton, Pa., Jan. 9, 10, Lewisburg 11, Weeks: Middletown, Conn., Jan. 10, Seymour 12, Thomaston 13, Torrington 14, Willimantic 18.
WEST, W. H. (John T. West, mgr.): Oakland, Cal., Jan. 10, 11, San Jose 12, Stockton 13, Sacramento 14, Portland, Ore., 16, 17, Seattle, Wash., 18, 19, Tacoma 20, 21, Spokane 23, 24, Walla Walla 26, Boise City, Id., 27.
AMERICAN MYSTIFIERS (Max Berol, mgr.): Lufkin, Tex., Jan. 10, Rusk 12, 13, Jacksonville 14-16, ASECCEAM TRIO: Crawfordsville, Ind., Jan. 10, Darlington 11, Thornton 12, 13.
BOONES, THE (YAKI): Traverse City, Mich., Jan. 9-10, Manistee 12, Ludington 16, 17, Cadillac 19, 20, Oconomowoc, Wis., 26, 27, Racine 30, 31.
BOSTON LADIES' MILITARY BAND: (Allen J. Baker, mgr.): Utica, N. Y., Jan. 10, Geneva 11, Rochester 12, Genesee 13, Leroy 14, Batavia 16, Silver Creek 17, Ashtabula, O., 18, Corvill 19, Canton 20, Alliance 21, Salem 23, Willoughby 24, Cleveland 25, 26, Colman 27, Kenton 28, Dayton 30, Wilmington 31, Indianapolis, Ind., Feb. 1.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Stockbridge, Mich., Jan. 10, Charlotte 11, Mason 12, Greenville 13, Belding 14, Bryan, O., 16, Peru, Ind., 17, Kokomo 18, Frankfort 19, Franklin 20.
BROOKS CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 15-indefinite.
CANADIAN JUBILEE SINGERS: Bluffton, Ind., Jan. 10, Ft. Wayne 11, 12, Columbia 13, Warsaw 14, 15, DEHREDA AND BRENN Jugglers: Philadelphia, Pa., Jan. 9-14, Pittsburg 16-21.
FRAME CONCERT CO.: Philadelphia, Pa., Jan. 17, Wilkes-Barre 18, Rochester, N. Y., 19, Buffalo 20, Rochester 21.
GUY NOVELTY: Louisiana, Mo., Jan. 9-14.
HERRMANN, THE: Washington, D. C., Jan. 9-14.
KNOWLES: Sedan, Kan., Jan. 9-14.
LEES, THE (Hypnotists): Salisbury, N. C., Jan. 9-14, Greensboro 16-21, Durham 23-28.
LOUISE BUREAU CONCERT CO.: McComb City, Miss., Jan. 13.
MARO (Magician): St. James, Minn., Jan. 9, Worthington 10, Sheldon, Ia., 11, Sioux Rapids 12, Sioux Falls, S. D., 13, Pipestone, Minn., 14.
MCWEEN (Hypnotist): Astoria, Ore., Jan. 9-14, Vancouver, B. C., 16-21.
PERKINS, ELI: Medina, O., Jan. 11, Gregory, Mich., 14, Dewitt, Neb., 16, Hebron 17, Holdridge 18.
RICE ALL FUS: Braymer, Mo., Jan. 9-11, Polo 12-14.
ROSENTHAL, H. G. (Wolfson, mgr.): Nashville, Tenn., Jan. 10, Louisville, Ky., 17, Pittsburg, Pa., 19, 20, Baltimore, Md., 23, Washington, D. C., 24, New York city Feb. 5.
SANTINELLI (M. A. Moseley, mgr.): Camden, S. C., Jan. 16-21, Sumter 23-28.
SOUSA, JOHN PHILIP: Philadelphia, Pa., Jan. 16-21.
SOUTHERN AMUSEMENT ASSOCIATION: (J. F. Arnold, mgr.): Atlanta, Ga., Jan. 9-14, Anniston, Ala., 16-21, Rome, Ga., 23-28.

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TELEGRAPHIC NEWS

CHICAGO.

Hall's Prairie from the Prairies—New Bills in Cook County—Minor Notes.

(Special to The Mirror.)

CHICAGO, Jan. 9.

Three of the four leading houses change their bills this week, and we have new farce, new comic opera and new pastoral drama, succeeding in old Kentucky, Jack and the Beanstalk, and Cyrano. Mr. Mansfield's five weeks of the Road and play broke all records at the Grand Opera House and closed in a blaze of glory last Saturday evening, the star continuing on his triumphant tour. Before leaving town he retained the services of an attorney to represent him in the United States Court in the alleged suit brought against him by S. L. Gross, a local real estate man, for damages on the ground that Cyrano is a violation of the copyright laws in being a steal from a play called The Merchant of Cornville, which Mr. Gross claims to have written years ago. It is to laugh.

The annual ladies' dinner of the Forty Club will occur at the Grand Pacific Hotel on the afternoon of Jan. 17, and a brilliant company is expected.

Jake Rosenthal's successful new farce, Brown's in Town, was enjoyed by an immense audience at McVicker's last night. It is very funny and is splendidly cast, and the unique advance advertising has placed it before every one. It followed in Old Kentucky, which broke all the Litt records at this house—and Jacob shared only with himself.

"Punch" Wheeler is doing the press work for Manager Ed D. Stair, who has successfully reopened the Great Northern with Haverly's Minstrels and will make it a popular-price combination house. Mr. Wheeler, by the way, tells me that he now successfully holds four jobs. While in Evanston last week he met a managerial friend who had \$22 in his house, and on his return to Chicago "Punch" sent him a Mansfield programme, upon which he wrote: "You will see by the enclosed that Mr. Mansfield has more people in his cast than you had in your audience."

Brady's production of Lottie Blair Parker's successful play, Way Down East, which was originally presented here at the Schiller, is at the Grand this week, following Cyrano. It is capably cast and staged and is likely to do a large business.

Another change of New Year's cards. One from George H. Adams, the clown, and another, in the shape of a poem, from Will Lachy. But the best 1899 greeting of all, to me, came in the form of my Minnow credentials as Chicago correspondent, numbered "one."

Alice Nielsen, the pretty singer, made her first appearance here as a star this evening at the Columbia, in Smith and Herbert's musical opera, The Fortune Teller, which scored a decided hit. With three such comedians as Golden, Cawthorne, and Herbert in the cast, along with two such singers as Miss Nielsen and Mr. Cowles, there could be no two ways, and James K. Hackett will follow in Rupert Hentzau.

Treasurer Harry Sommers, of the Columbia, is doing remarkably well as manager of the new Auditorium at South Bend. The Belle of New York played there last Thursday night to nearly \$1,500.

E. H. Sothern's magnificent production of The King's Musketeer is doing the business. It really deserves at Powers' New Theatre. It is one of the best representations of the romantic drama that I have ever seen. Two weeks of the engagement still remain, and then Sol Smith Russell follows with his newest play.

A Grip of Steel followed The Air Ship at the Alhambra yesterday, going over there from the Academy of Music, where it was succeeded by Clifford and Huth in A High Born Lady.

I spent Friday and Saturday in Detroit with "Lute" Cafferty at the Cadillac, and had I been two days later I would have struck John Dunne and those able seamen, Ned Tarr and Owen Westford.

The Late Mr. Early, another new farce, was seen at the Adelphi yesterday, following Over the Sea, which, in spite of the fact that it was put in as a stop-gap, turned people away. Manager Barry has established a free bus line from Clark and Eighteenth Streets, connecting with four electric lines.

There were the usual changes of bills yesterday by the stock companies at Hopkins' and the Dearborn, and new attractions at the outside houses.

Clara Lane and J. K. Murray are endeavoring, with Fred Frear and a good company, to give light opera at popular prices at Clifford's, with a change of bill every week.

W. M. Hale was here last week to herald the advent of Alice Nielsen, and Manager Frank Perley came with the company.

Our old friend, Andy McKay, is in Chicago for a few days, and if he likes it he may buy it. Kerry Meagher, who runs Car No. 1 for the Ringling Shows, sends me the Red Wagon Annual of the enterprise, which is a work of art and interesting.

George Gage, of Chicago, who wrote "The Moonshine Rigger," has turned his attention from "lullaby" to "coon" songs, with success in his first venture.

Louise Willis Heppner, who made such a hit in Jack and the Beanstalk, left the company here. John E. Dvorak is at the Court Theatre this week in Dr. Jekyll and Mr. Hyde. With W. T. Nelson he will soon go on the road with Cyrano.

The Masonic Temple Roof closed last Saturday evening until the sultry days come again.

I never have seen such improvement in an actress' work as there is in that of Edith Crane, of Mr. Sothern's company. In The King's Musketeer her work is superb. —"Burr" HALL.

BOSTON.

Bills of the Week—Many New Attractions at the Hub—Items.

(Special to The Mirror.)

BOSTON, Jan. 9.

If the first Monday of the new year brought few novelties to Boston, the second one made up for it with the richness and variety of attractions.

Mrs. Fiske came to the Tremont, where she made such a great success a year ago. Fortunately for Boston, we are to enjoy four weeks of her art this season and with A Bit of Old Chelsea and Love Finds the Way, which opened the engagement, to Tess of the D'Urbervilles, Divorçons, Little Italy, and, possibly, Magda, a month of delight is promised.

A Dangerous Maid came from the Casino to the Park, and brought Madge Lessing, Laura Burt and Marie George, three charming actresses, who are great favorites in Boston.

John Drew opened his annual engagement at the Hollis Street, and The Liars will be the bill throughout his stay here.

Annie Russell opened her first starring engagement at the Boston Museum, appearing in Catherine.

At the Grand Opera House there were souvenirs to-night to mark the eleventh anniversary of the opening of the house. The attraction was the New England Opera company in The Isle of Champagne.

Too Much Johnson is the offering at the Castle Square this week with Lillian Lawrence back in the cast, after a week of rest—something that she rarely gets, as she plays more than any member of the stock.

The Ticket of Leave Man is the bill at the Bowdoin and a new character is added to the familiar melodrama that Hattie Belle Leach may introduce operatic selections. Edith Tilton the new leading lady is already a favorite.

In the last week of December Thompson in The Old Homestead at the Boston, and to-night

the Massachusetts Press Association attended in a body.

Hogan's Alley has always been a favorite farce-comedy at the Columbia, and this year it comes back in its third edition. This week the Palace presents a dramatic attraction in The Sleeping City.

There will be at least one change of management in Boston theatres for next season, as it is already announced by the Post that R. M. Gulick and Co. will not renew the lease of the Columbia, which expires at the end of this season. For four years this firm has managed this house, presenting melodramas and farce-comedies, and now, with Tom Henry as the resident manager, the house is splendidly run, and the proprietors will be sorry to have a change. Several managers have approached J. J. Grace, the owner of the property, with a view to obtaining the house for next season. Possibly the most interesting of the applications comes from Fay Brothers and Horford, who have made great successes of their ventures in Lowell and Portland.

The sale of seats for the Ellis opera season at the Boston opened to-day with every prospect of success. There was a long line at the box office all day and it looks as if Mr. Ellis would have three big weeks.

Theatregoers with whom George W. Wilson was such a favorite during his long career at the Museum are going over to Chelsea this week to see him at the head of his own company in some of his old-time successes.

Horace Lewis has been passing the holidays with his family in this city, but has returned to New York to rehearse for The Last Chapter with the Broadhurst Brothers. The success which he made at the Castle Square last season resulted in his receiving splendid offers for six new productions this winter after his resignation from Julia Arthur's company.

Ida Muller's Boston friends are going to do much entertaining for her during her week here with the New England Opera company at the Grand Opera House.

Harold Russell, who made a hit with Stuart Robson, at the Tremont, was entertained by many Boston friends in the course of his engagement here.

Darkest Russia is the next production at the Castle Square, and I understand that The Princess and the Butterfly and The School for Scandal are in contemplation, while a round of the earlier Hoyt comedies is among the possibilities.

The new music hall has aroused public interest during the past week. In the first place, Henry L. Higginson and four others purchased some twelve thousand square feet of land in Huntington Avenue, which might be utilized in case of necessity in connection with the land already in possession of the corporation. A call was issued for the stockholders to decide upon a proposition to increase the capital stock from \$200,000 to \$500,000. Then Fred P. Bacon, who is well known from his prominence in operatic matters, issued an open letter to the stockholders, urging that the new building be so constructed that it might be utilized as a home for opera, while the present plan is to have it simply a place for concerts.

Mr. Bacon's letter was decidedly pointed and aroused such comment in musical circles that the coming meeting promises to be lively. I learn that many subscribers to the stock are opposed to any opera annex, and that the project may be abandoned in case this is insisted upon.

Mary Young is going to visit friends in Boston this month.

William Humphreys was taken dangerously ill with the grip last week, and his part at the Castle Square had to be read by another.

Mrs. Stokes, mother of the late Mrs. John Stetson, and her daughter, Mrs. Doris, were in town last week for the first time since the Stetson estate was settled.

The Charity Ball was given by the Criterion Club in Union Hall last week.

Laura Burt will be entertained by her friends in Boston during her engagement at the Park, as she is a great favorite here by her splendid work in Old Kentucky and other plays.

Humors of another concert hall in Boston are in circulation, but the plans, although elaborate, are not ready for publication.

Colonel William Hall has been visiting in Boston since the closing of A Midnight Marriage.

H. Price Webber and Edwina Grey have been having success with their Boston Comedy company this season.

Grace Atwell has rejoined Ralph Cummings' stock company as leading lady.

JAY BENTON.

PHILADELPHIA.

What Happens in the Quaker City—Bills New and Old—Items of News and Interest.

(Special to The Mirror.)

PHILADELPHIA, Jan. 9.

Mrs. Fiske closed her week's engagement at the Auditorium on Saturday evening to one of the largest and most fashionable audiences of the season.

The season of grand opera at the Academy of Music, under personal supervision of Charles A. Ellis, will close with this week, but a matinee performance of Carmen will be given, Feb. 11.

The repertoire for this week includes La Bohème, Tristan and Isolde, Lida, and Lucia. This engagement has been the most successful operatic venture undertaken in this city for many years, the capable business management and popularity of the artists being justly rewarded. It is announced that the Ellis Grand Opera company will open in Boston, Jan. 23, for eighteen performances.

The Maurice Gran Opera company will begin their season in this city at the Academy of Music, Jan. 31, in Tannhäuser.

Walter Damrosch's patriotic composition, "The Manilla Te Deum," will be given to-morrow evening at the Academy under his personal direction. The Choral Society of this city and the New York Symphony Orchestra, Madame Gadeki and Mlle. Oltitzka, Van Hoose, and Rains will appear.

Southwell's English Opera company at the Grand Opera House are giving a lavish spectacular production of Der Freischütz, with a strong operatic cast, Edith Mason, Bessie Fairbairn, Ruth White, Thomas H. Perse, J. J. Rafael, William Wolff, Arthur Woolley, Miro Delamotta, H. Wallace, Harry Morton, and Nace Bonville appearing. For week of Jan. 16, Evangeliste, with the original costumes and scenic effects under direction of E. E. Rice, but with some of the Southwell cast. The Wedding Day booked to follow.

A Female Drummer, with Johnstone Bennett, opened to-night at the Auditorium for the week. There was a crowded house, and every feature was wildly applauded. Eugene Canfield, George Richards, Tony Williams, Nellie O'Neill, Willis P. Sweetnam were the favorites, aided by a large array of pretty girls. It is one of the most enjoyable productions seen here this season. Hyde's Comedians, with Helen Mora, Jan. 16; Williams and Walker, Jan. 23.

The Park Theatre, under the new and able management of Paul N. Furman, is doing a splendid business. The prices are from 15 to 75 cents, and the weekly change of combinations attracts public attention. Isham's Octoroons are the features for this week, with Henri Strange, Smart and Williams, Rose Brothers and Douglas, the Brittons, Ed H. Winn, May F. Wells and Richard Connors. It is a merry and interesting entertainment and fully appreciated by a large audience. Fanny Rice in At the French Hall Jan. 16; Burr Oaks 23; American Opera company in Pinafore 30.

Maud Adams in The Little Minister, continues at the Broad Street Theatre. John Drea follows, Feb. 6.

The French Maid, with Anna Held as the special attraction, is in its second and last week at the Chestnut Street Theatre, to good patronage. Henry Miller Jan. 16.

Reinold Reed is at the Walnut Street Theatre, opening to-night to a large, enthusiastic audience. Madame Modjeska Jan. 16.

Mary R. Kennen, of the Girard Avenue Theatre, the Stock company, and W. C. Carr, of the Forepaugh Theatre, were married last week.

Walter Damrosch, with his splendid cast in The Christinas, are in their third and last

big week at the Chestnut Street Opera House. Hotel Topsy Turvy Jan. 16, Annie Russell following.

The Elks' twenty-eighth annual benefit in aid of the charity fund will occur at the Chestnut Street Opera House, afternoon, Jan. 26.

The Girard Avenue Theatre Stock company have made a great success in Hoyt's plays. This week we have A Midnight Bell, George W. Larsen being retained to play Deacon Tidd, ably seconded by Joseph Kilgour, Ed Emery, and Emma Madden in the prominent characters. The stage management of George E. Edson is of high standard, and his presence always adds charm to the notable productions.

The patrons of the Girard Avenue Theatre in their request vote have selected Carmen as the winning play, and it will be revived Feb. 27, with Valerie Bergere in the title-role.

At Forepaugh's Theatre, the stock company present The Woman in Black, with all the original settings and effects furnished by Jacob Litt. George Learock and Carrie Radcliffe make their extra people added, contribute to a notable production. Alone in London, Jan. 16.

Adolph Philipp is playing the week at the old Arch Street Theatre, with his New York German company in The Brewer.

The Finish of Mr. Fresh is the card for week at the National Theatre, with Al. H. Wilson, John Tierney, Charles B. Ward, Harry Earle, George W. Day, Thomas Ripley, Fanny Bloodgood, Mabel Williams, Katherine Klare, Hale Sisgum and Stewart Sisters. Next week, Joseph Murphy in Kerry Gow.

The Standard Theatre, with stock headed by John J. Farrell, offers The Golden Giant Mine and seven vaudeville acts, to big house.

The People's Theatre has The Girl from Paris this week, its first representation in this city at popular prices. For coming week, Devil's Island.

Dumont's Minstrels at the Eleventh Street Opera House continue their programme of good music. This is the last week of Harry Moran's dog and pony show. Keno and Welch will join the company Jan. 16.

Eugenia Blair spent last week in this city. Burton Holmes, in illustrated lectures, will appear at the Academy of Music Jan. 20, 27, Feb. 3, 17. S. FERNBERGER.

ST. LOUIS.

Bills of the Week—Benefit to Lawrence Hanley—News and Gossip.

(Special to The Mirror.)

ST. LOUIS, Jan. 9.

Blanche Walsh and Melbourne MacDowell were at the Century Theatre last week, playing in La Tosca and Fedora. Miss Walsh elicited the highest praise from press critics and generous applause from audiences. Mr. MacDowell also maintained the high standard of his artistic work. To-night The Bostonians opened a two weeks' engagement, appearing in The Serenade before a fine audience.

At the Olympic to-night Richard Mansfield opened for a week with Cyrano de Bergerac, coming here direct from Chicago by special train. A fine audience greeted him, and his work was most artistic.

The Stowaway opened at Havlin's yesterday before large audiences.

The current bill at the Columbia includes Ching Sing Foo, Ward and Curran, Stine and Evans, Irene Franklin, Mack and Elliott, the Pantzer Trio, Gertrude Haynes and James McDuff. Business continues good.

Last week marked the close of the stock company at the Grand Opera House. Hopkins' Trans-Oceanic Specialty company appeared there yesterday and will continue during the week.

The Dainty Duchess company is the Standard's attraction, opening to large business yesterday.

Manager Alexander Comstock opened the Exposition to-night, at popular prices, with Cuba's Vow.

Alexander Spencer, who has arranged with Manager Frank McHenry to run Uhrig's Cave next season, announces that he has engaged for his company George A. Benin, William Stevens, Charles Hanley, Maud Lillian Berri, Josie Intropidi, and Sadie Farley.

The Olympic was utilized last night by The City Drummers' Club, who had Guy Lindsey and his dramatic pupils for the bill.

Managers Jannopoulos and Gumpertz, of the Imperial, have engaged the Coliseum for the week of Jan. 16 for a Senegambian festival in which several hundred of the colored contingent will take part.

Lawrence Hanley was given a rousing benefit at Exposition Music Hall last Friday night, under the auspices of the Elks, Knights of Pythias, and the two Travelers' Associations, members of which appeared as the mob in the oration scene from Julius Caesar, with Mr. Hanley as Marc Antony and John H. Allen, a local druggist, as Brutus. Mr. Hanley, with Minnie Seligman, also appeared in a one-act comedy entitled A Thousand Dollars. A host of volunteers, professional and local, also appeared.

R. L. Giffen, the new manager of the Grand Opera House, arrived here last Friday. It is said that vaudeville will be abandoned at the Grand and the energies of the management will be devoted to the production of plays in a better style than St. Louis has ever seen in a stock company house. The first production probably will be The Jilt. Rehearsals will begin to-morrow. The tally matinees will be abandoned and only three a week will be given. The scale of prices will be the same as at present. W. V. HOWLAND.

WASHINGTON.

Grand Opera Not Successful—At the Theatres This Week—Warde's Whisperings.

(Special to The Mirror.)

WASHINGTON, Jan. 9.

The four performances of grand opera at the Lafayette Square during the past week by the Ellis company with such leading singers as Melba, Gadeki, De Lussan, and Challa, did not prove financially successful. While strongly attracting the ultra-fashionable element, the rest of the public for some unexplained reason failed to respond. The presentations comprised Romeo and Juliet, two acts of Carmen, with Cavalier Rusticana, Tannhäuser, and The Barber of Seville. Tannhäuser was perhaps the strongest drawing card, the Wagnerian offering being given with two members of the Metropolitan forces, Herr Dippel and M. Pringle, loaned by special arrangement with Maurice Gran. Walter Damrosch made a special appearance as conductor of this opera, winning praise by directing the entire work from a closed box.

The Village Postmaster is the current attraction at the Lafayette Square, opening to-night to a large audience. The performance throughout was of an excellent and pleasing character. Frank Mordant, Dan Collier, W. H. Pascoe, George Ober, Frank Lyman, Richard Nesmith, Mabel Eaton, Jennie Weatherly, Annie Buckley, Ada Levick, and Vivian Townsend met with warm approval. James A. Herne will follow, producing for the first time The Rev. Griffith Javensport.

Primrose and Dockstader's Minstrels opened to a big house at the New National. The entertainment given has never been excelled. From the opening of the richly dressed first part to the final curtain the programme scored a hit. The vocal contingent, comprising Manuel Romaine, W. H. Thompson, Fred Reynolds, Charles D. Watson, Harry Ernest, John Parry, and R. S. Carnes, received many encores. The inimitable comedian-managers won out from the start. Primrose's merry witticisms and Dockstader's misfit monologues, side-splitting stories and bright hits at interesting local scores heavily with the audience.

Low Sally, the press wall, the Deane Brothers, Howe, Wall and Sally, and the Johnsons contributed strong olio features. A Day and a Night in New York next week.

Adelaide and Leon Herrmann in a masterly exhibition of legerdemain, spectacular dancing and illusion attracted good attendance to the Columbia Theatre. The half hour of magic by Leon Herrmann developed new and surprising

surprises. Adelaide Herrmann has taken up the art of the magician and proves an expert, and in her dances scored strongly. The French Maid is the underliner.

Commencing to-morrow (Tuesday) the Lyceum Theatre Stock company, of Baltimore, will open a five nights' engagement at the Grand Opera House in Jim the Penman. The Senator, Moths, and The Two Orphans will be given during the stay. The company includes Stephen Gratton, John Flood, John W. Albaugh, Jr., John Craven, Percy Winter, Scott Cooper, Charles Creighton, John T. Dwyer, Jennie Kennark, Grace Mae Lamkin, Beth Franklin, Leonora Bradley, Dorothy Hammack, Thomas Slater, and Alfred Smith.

Clara Morris, in Miss Multon, is the attraction at the Academy of Music. A large audience gave a warm welcome to Miss Morris. William Beach, F. E. Harriott, George C. Staley, William Owens, Emilly Dodd, Carrie Lee Stoyke, Juliet de Grignan, Edith Williams, Elizabeth Woodson, and Nellie Prebble are in the support. Devil's Auction is the next attraction.

Manager W. H. Rapley, of the New National, has had a tussle with the grip. Assistant-Treasurer Jed Shaw has been absent from the theatre for over a week because of illness.

Allene Crater, the favorite soubrette of the Parry Opera company at Glen Echo, last summer, was a strongly welcomed member of the Francis Wilson Opera company at the Grand Opera House last week.

The Carroll Institute Dramatic Club has Alhambra in rehearsal for production at the Columbia Theatre in February.

Jacob Litt's Shenandoah will follow A Day and a Night at the National.

Moritz Rosenthal will give a recital at the Columbia Jan. 24. JOHN T. WARDE.

CINCINNATI.

Sol Smith Russell's Success—Brady Stock to Close—Current Attractions.

(Special to The Mirror.)

CINCINNATI, Jan. 9.

The week which has just passed brought rain and snow in abundance and made threatening anything but pleasant; nevertheless, Sol Smith Russell in The Hon. John Grigaby played to crowded houses. Mr. Klein has been very apt in his delineation of the Illinois backwoods lawyer of the ante-bellum period, and the character could not have been played better than it was by Mr. Russell. Good support was rendered by Florence Rockwell and Alfred Hudson. My namesake, William Sampson, was particularly happy in the part of a veteran of 1812.

The Sign of the Cross is again at the Grand, where it opened to-night. Richard Mansfield in Cyrano de Bergerac is underlined.

The Neill Stock company at the Pike is producing The Butterflies this week. The comedy has been seen here only once before. It is well adapted to the talents of Mr. Neill's sterling company, and the parts were acted acceptably and with discretion. Hirschell Mayall assumed the leading role. The company is drawing its usual patronage.

In Old Kentucky, with Lulu Tabor, Charles K. French, H. B. Bradley, and the Pickaninny Band, opened at the Walnut to big business yesterday afternoon. The performance is under the direction of Jacob Litt.

A Guilty Mother is the current attraction at Heuck's. The company includes Jewell Varney, Marie Haynes, Fanny Sprague, Agnes Carlton, Robert Wayne, Harold Linson, Frederick Forest, Edward Powers, and others.

J. K. Tillotson will not take the road with his own company in Report for Duty until next week. He has, however, arranged for the presentation of his other plays, Lynwood and Queenie, by the Brady Stock company at the Star this current week. Lynwood was put on yesterday. This week will see the end of the Brady Stock company, which has been playing here for a year and a half. Mr. Tillotson has engaged the leading members of the Brady company, including Willis Granger, J. K. Wooderson, Olive Porter, and Selma Herman, for his traveling combination. He will also have the assistance of Homer Sheridan as business manager.

G. Edmund Hatcher, press representative at the Pike, has been confined to his room for the past ten days by a severe attack of the grip. His friends will be glad to know that he is rapidly on the mend and will soon be at his post of duty again.

Manager Brady has not fully determined what to do with the Star after the close of his stock company.

It is only fitting at this time to say a word for Willis Granger, who, with the exception of a short interval, has been the leading man of the Brady company from its inception. He has been unceasing in his efforts to render honest, conscientious work to the patrons of the Star, and these efforts have been appreciated fully by the patrons of the theatre.

A curious suit has just been brought in the Common Pleas Court of this county against J. K. Tillotson by Don Gordon. Gordon was one of the spectators at the Star last week watching the performance of Report for Duty. During the progress of the drama a battle ensued between the military forces on the stage, who use guns loaded with blank cartridges. On the evening in question a piece of wadding flew into the auditorium and struck Gordon in the face, inflicting injury to his damage in the sum of five thousand dollars, wherefore he prays judgment.

WILLIAM SAMPSON.

BALTIMORE.

What the Playhouses Offer—Coming Musical Events—Gossip.

(Special to The Mirror.)

BALTIMORE, Jan. 9.

Francis Wilson drew a large audience to the Lyceum Theatre, where he appeared in The Little Corporal. Lulu Glaser gives her usual charming support, and the company also includes Denis O'Sullivan and Louis Casavant. Next week The Lyceum Theatre Stock company will return, the bill being Jim the Penman.

Otis Harlan is the particular star round which scintillates a clever company in A Day and a Night, at Ford's Grand Opera House. The opening was to a full house, and the audience, judging from all indications, were well entertained. With Mr. Harlan are associated William De Vere, Villa Knox, Lloyd Wilson, Louise Gunning, Hattie Wells, Jack Jordan, and Hattie Williams. Primrose and Dockstader's Minstrels will be the attraction at Ford's next week.

Henry Miller was seen to-night at the Academy of Music in his new play, The Master. Julia Marlowe will follow.

Daughters of the Poor was presented by a capable company at the Hollis Street Theatre. The play is an interesting scenic production, and is graced by some pleasing incidental music by Dave Braham. At the close of the week it will give way to The Heart of the Klondike.

Her Majesty the Cook, with George W. Monroe as H. M., is the bill at the Auditorium Music Hall, where it proved attractive to a full house. Mr. Monroe has an excellent company, and the performance is full of dash and fun. Next week Weber and Fields' Potpourri Cafe company, headed by Fred Hallen and Mollie Fuller.

The Lyceum Theatre Stock company will celebrate on the Saturday night of their return engagement their 400th performance, on which occasion silver souvenirs will be distributed to all the ladies attending.

William Harold is in the city arranging for a large bicycle meet to be held at Music Hall. Sousa's Band will be here on Jan. 20 at Music Hall, under the management of Charles E. Ford.

Moritz Rosenthal will be heard at Ford's on Jan. 23.

Manager Ford has arranged to bring the Grand Opera company to Baltimore after the New York season. The performances will be given at Music Hall.

In A Persian Garden will be presented at the Star Music Hall Jan. 11 as the first of the Strakosch Star Course entertainments.

HAROLD RUTLEDGE.

A TALK WITH AGNES ETHEL.



Twenty-five years ago, while in the midst of a highly successful dramatic career, Agnes Ethel made her last appearance on the stage and retired to private life. She was at that time one of the most popular of American actresses; every honor to be won in the profession was possible to her, and yet she chose to forsake the triumphs of the theatre for the quiet happiness of home. Her interest in theatrical affairs did not cease with her retirement from public life, however. She became and has remained a patron of the art in which she was once an active worker; and her recent gifts to the Actors' Fund show that she has retained an abundance of sympathy for the unfortunate members of the profession. The first gift of \$500 was received by the Fund a year ago, and the second, of an equal sum, came to President Louis Aldridge shortly before Christmas.

A representative of THE MIRROR, having in mind the interest which every player must feel in so generous a giver, and remembering, too, the brilliancy of Agnes Ethel's stage career, sought and was granted an interview with her last week.

"I am very much afraid that I have nothing to say that will interest your readers," began Miss Ethel. "In regard to the Actors' Fund matter, I simply have agreed to give every year the sum of \$500—that is, the interest on \$10,000. I am deeply interested in this charity, and, so long as I have the means, I shall not fail to keep the pledge that I made quite unsolicited by the Fund. I feel that the dramatic profession is not exceptional to other professions in the way of sometimes needing temporary aid when misfortunes come. I should like to see the Fund grow, as I am certain that it gives prompt and generous assistance to all players who are in distress. I have thought a great deal about the matter and it seems to me that the members of the profession should support this charity with far more interest than they do. There are in New York a dozen actors and actresses whose fortunes go beyond the half-million mark and I should think that they, and many less wealthy players, would prefer making a regular donation to the Fund rather than giving small sums here and there and appearing at occasional benefits. For myself I find that the officers of the organization can distribute the money to far more advantage than I can and so I have concluded to do all my theatrical charity through them."

"Will you tell me something about your own stage experience?" asked the reporter.

"Certainly," responded Miss Ethel. "My career was so short, however, and ended so many years ago that it scarcely seems worth while to speak of it now. I was a pupil of Matilda Heron—an actress whose genius I think was never fully appreciated during her lifetime, nor indeed has she been sufficiently honored since her death in the records of the stage. My debut occurred at Jerome's private theatre in this city, on the tenth of October, 1868, in the role of Camille. I had been thoroughly schooled in the part by Miss Heron, and to her I owe whatever success was mine upon that occasion."

"In order to continue my studies in the art of the theatre I soon afterward joined Augustin Daly's company. The training there was of the greatest value to me, and at that time my chief desire was to learn all that I possibly could of my chosen profession."

"And in what roles were you most successful while there?"

"In Frou-Frou and Fernande, I think, although," added Miss Ethel, smiling, "it is hardly a player's privilege to speak of her successes."

"Did you remain long at Daly's?"

"No. I was anxious to know something of European theatres and methods, and in 1871 went to Paris. My intention was to become a member of one of the leading companies, in no matter how small a capacity, and spend years if necessary in learning the art of the French stage. At that time comparatively few American actors visited Europe and it was considered an odd fancy of mine to leave my own country, where I had won success, to begin at the bottom of the ladder in a foreign city. But my plan, although entered into with the utmost sincerity, was never fully carried out."

"Upon my arrival in Paris I found the conditions unfavorable. The country was in a turmoil over the Franco-Prussian war and theatrical affairs, as well as political affairs, were in a sadly unsettled state. However, I became acquainted with all of the leading actors of the city and studied their methods closely from the front. This, I assure you, was a very pleasant and profitable experience."

"I met, while in Paris, the authors of Frou-Frou, and from them secured the American rights to the play. There is an odd little incident in connection with this that I will speak of later."

"Did you not secure a Sardou play also?"

"Yes. Sardou wrote a play for me which he originally called *Arabella*, but later the title was changed to *Agnes*. I paid \$10,000 for the sole rights and subsequently made nearly four times that amount from it. This, by the way, was the first time that an American had paid a European dramatist for his work. Before that our managers on this side had simply appropriated whatever French plays they chose without a thought of paying royalties. And I am sorry to hear that the custom still prevails to a certain extent."

"From Paris I crossed to London, with the

intention of studying the English methods of acting. But I found that they were too like our own to warrant much attention. After remaining but a short time in England I came back to New York and began preparing for the production of *Agnes*. The play was presented for the first time on September 17, 1872, at the Union Square Theatre and was warmly received."

"The Union Square, up to that time, had been devoted to vaudeville and my engagement was the first under the management of A. M. Palmer, who had taken the playhouse and converted it into a legitimate theatre."

"After a run of one hundred nights in New York I made a tour through the Eastern States with *Agnes* and it was highly successful both financially and artistically."

"You retired immediately after this tour, did you not?" asked the reporter.

"Yes. In the Autumn of 1873 I married Francis W. Tracy, of Buffalo, and have never appeared professionally since."

"You promised to tell me something about Frou-Frou."

"Ah, yes," answered Miss Ethel. "A number of years ago I wished to present the play in Buffalo, with an amateur cast and for a charitable object. Although I had the American rights, given me by the authors, I wrote to the New York manager who had adapted it, telling him of my intention and asking permission to use his version. In reply I received a letter stating that I should be obliged to pay a royalty to him in order to use what was really my own property! He had, of course, no right to the drama whatever."

In response to a request for a photograph Miss Ethel said, "I have had none taken for a long time, but if you choose you may have one of the old ones. This," she said, handing the reporter the likeness that appears above, "is one that was taken while I was a member of Mr. Daly's company."

W. F. FRAME AND HIS COMPANY.

W. F. Frame, the Scotch entertainer, and his company of singers, musicians and dancers, appeared at Chickering Hall last Thursday, under management of Major J. B. Pond. There are in the company seven people besides Mr. Frame, but one—Walter Gray, the tenor—was unable to perform, because of a cold. The audience, composed largely of Scots, cordially greeted the performers, and rewarded their efforts with most generous applause.

Mr. Frame came forward four times, singing Scotch character songs in fantastic costumes, and introducing monologue between verses. His general method is more or less on the order of Dan Leno's, involving almost incessant action and much grotesquery. He is at his best in the songs, which are given with extraordinary rapidity and remarkable clearness of enunciation. The characters, too, are drawn well and with much good natured satire.

Mr. Frame's company contains two artists of uncommon ability, Florence Hayward and Walter Haigh. Miss Hayward is one of the most delightful sopranos that we have seen in many days, and a charming, dainty comedienne as well. Her voice is clear, rich, fresh and admirably controlled, while her dramatic, utterly unaffected singing of "Callers Herrin," "De Coon Dat's Got Ma Heart," and several pretty encores was a gem of expressive acting and archness. Miss Hayward should prove a great "find" for musical comedy. Mr. Haigh played a sweet-toned violin with much skill, taste and commendable modesty.

Annette H. Gray, a contralto, sang well; John Mackenzie and David C. Mather danced capably; Mr. Mather handled the bagpipes in good style; and the accompaniments were played admirably by James Booth. The company gave three other performances on Friday and Saturday, and began a tour yesterday.

FLORIDA AND THE SOUTH.

Opening of the Social Season and Inauguration of the Magnificent New York and Florida Limited Service, January 16th, 1899.

The opening of the Florida season will be signalized this year as usual by the placing in service of the "New York and Florida Limited" between New York and St. Augustine, Fla. This is acknowledged to be the finest train in the world, in its appointments, luxury and detail of finish, and the first of these trains was constructed by the Pullman Company for the use of the President of the United States on official tours.

"The New York and Florida Limited" leaves New York daily at 11:50 A. M. via the Pennsylvania Railroad, the Southern Railway, Florida Central & Peninsular R.R., and the Florida East Coast Railway, and reaches St. Augustine at 2:20 P. M. the following day, making the run, which exceeds 1000 miles, in but little more than twenty-four hours. No train has attracted so much attention, and its fame has been heralded wherever railroading is known. It is composed of Pullman Compartment Cars, each room being finished in different woods and supplied with private lavatory and toilet; Pullman Drawing-room Sleeping Cars of the latest pattern and finish; a royal Club Car for the gentlemen; an Observation Car with a handsome Drawing Room at its rear opening on to a wide platform; a Library Car; and Dining Car, in which the service and the cuisine rank with the finest New York hotels. This "New York and Florida Limited" runs through solid to St. Augustine with the exception of one car which is detached at Columbia, S. C., and goes through to Aiken, which it reaches at 9:35 the next morning after leaving New York, and Augustus at 9:50. Brunswick and Jekyll Island are conveniently reached by this train at 12:00 o'clock noon through the perfect connections afforded at Everett, Ga.

There are two other fine trains between New York and Florida via "The Florida Short Line," one the "Washington and Southwestern Vestibule Limited," leaving New York at 4:20 P. M. daily, and the "United States Fast Mail," leaving New York at 12:05 midnight. The former train carries through Pullman Drawing-room Sleeping Cars between New York, Jacksonville and Tampa, and also offers Pullman Sleeping Car service between New York and Augusta, Ga., with connections for Aiken, Brunswick and Jekyll Island. The latter carries through Drawing-room Sleeping cars between New York and Jacksonville, connecting with Parlor Car service to points on F. C. & P. R. R. and F. E. C. Ry. Dining cars are operated on all trains of the Southern Ry. "The Florida Short Line," in connection with the Florida East Coast Railway to Miami, offers the most direct, quickest and delightful service to Nassau, Havana and Key West. For full information, reservations, etc., apply to J. L. Adams, G. E. A., F. C. & P. R. R., 353 Broadway, New York, or to A. B. Thwaitt, E. P. A., Southern Ry., 271 Broadway, New York.

HOLIDAY HAPPENINGS.

Christmas Day was jolly for the Peruchi-Belden company. They celebrated in fine style at Winston, N. C. Chelso D. Peruchi presented his wife, Ella Belden, with a solitaire diamond ring and she returned the compliment in the form of a diamond stud to Mr. Peruchi. James J. Bates gave his wife, Anna L. Bates, a pair of diamond earrings, and she gave him a smoking jacket and outfit. The Carleton Sisters received two handsome mandolins and Mrs. Carleton a beautiful toilet set and many other presents. Mr. and Mrs. Langdon and little daughter, Elizabeth, received many valuable presents, and on Dec. 26, at Spartanburg, S. C., they had a Christmas tree to which the company were invited. Mr. Peruchi presented the company with complete make-ups for a new bill in rehearsal, and employed three tailors for one week to get everything completed before Christmas Day.

Viola Allen celebrated her first Christmas as a star in a right royal way. She presented each extra person engaged in The Christian with a \$5 bill. Fifty people received the welcome envelope.

The annual stage children's Christmas festival was a great success, the performance of the little ones being wonderful, while to see them eat their supper and receive their presents was a sight to gladden the hardest heart. Good clothing and shoes were given out, and 300 little ones were made glad. "Aunt" Louisa Eldridge says that money came in most liberally, as everybody seemed interested in the stage children.

The Gay Matinee Girl company spent a pleasant Christmas between performances, on their private car, *The Pearl*, and Manager Edwin P. Hilton provided a fine dinner.

To THE MIRROR have come countless expressions of good wishes for a happy and prosperous New Year. Among the host of well-wishers were Wilton Lackaye, Austin Brereton, Charles Puerner, Robert Stodart, F. Richard Anderson, Creston Clarke, H. Willard Storms, Harry Earl, Dick O'Bannon, Frederic Conger, Richard Pitrot, Mr. and Mrs. William Campbell Gollan, Gus Williams, J. J. Rosenthal, George H. Adams, Harry Corson Clarke, M. Rudinoff, Max Berol, Jule Delmar, James J. Bates, Selmar Romaine, Henry H. Winchell, Channing Pollock, Harry March, Gilmour and Magee, Frank Carlos Griffith, the De Forests, Harry and Flora Blake, Adelaide Prince, Lilla Van D. Harris, Mary Van Tromp Labadie, Harry Thomson, Gussie Gardiner, and George Bryton.

Manager and Mrs. Arthur C. Aiston gave a Christmas dinner to the Tennessee's Pardner company at Spokane, Wash. Advance man Phil Hunt was ahead and at the last moment Mr. Aiston found that there were thirteen in the party. That would never have done for a Christmas feast, and messengers were dispatched for Manager Harry Hayward and ex-Treasurer Will Kohlhauff of the Auditorium. But those gentlemen were dining elsewhere, and a crisis was in sight when a traveling man at the hotel was invited to join the party. He readily consented, and so the day was saved with fourteen to enjoy a fine banquet.

The members of Hopkins' Trans-Oceanic Star Specialty company enjoyed a Christmas dinner after their performance at Cincinnati, on Dec. 25, Kara presiding.

Lottie Williams, of Brown's in Town, presented her husband, Ed Salter, manager of Why Smith Left Home, with a handsome gold watch as a Christmas present.

The stage hands of the Lyric Theatre, Hoboken, Dec. 30, presented Mrs. H. P. Soulier with a box of perfumery, Manager Soulier with an umbrella and Treasurer Harry Riggs with a pair of link cuff buttons. Stage Machinist F. W. Mohn made the presentation speeches and a collation was subsequently served.

The Rays, Johnny and Emma, and their company enjoyed a Christmas celebration that began before the last act of *A Hot Old Time*, at Cleveland, and lasted until the train rolled into the depot at Jersey City on Dec. 25. The start was made when Dolph Levino at the end of the second act presented to Mr. and Mrs. Ray a beautiful silver fruit, candy and nut stand on behalf of the company. Mr. Ray responded, and after the performance every one hastened to the depot, and the two cars chartered by Mr. Ray were kept lively from midnight until 5 A. M. Stories were told and presents were exchanged, Mr. and Mrs. Ray giving each of their company a handsome present. Mr. Ray received from E. I. Leighton, prospective Mayor of Cleveland, a fine roadster with a 2.20 gait. Mr. Leighton was an old schoolmate of Mr. Ray, and Mr. and Mrs. Ray were his guests while in the Forest City. Mr. Ray's former home. A beautiful pair of diamond earrings was Mrs. Ray's gift from her husband. Many other costly presents were received by the stars, Dolph and Susie Levino, Harry Dull, Dave Genaro, Ray Bailey, Frank Lalor, Vernie Ross, Harry Hayes, Martin Healy, Minerva Adams, William Finley, Fannie Mora, Kate Dahl, E. L. Braden and Mr. Stumm.

MEETING OF THE DRAMATISTS' CLUB.

At the meeting on Saturday night of the Dramatists' Club, Stephen Fiske was elected to membership and plans were made for a banquet in honor of David Belasco, to be given this month. The recent decision in copyright law made by Judge Grosscup was discussed at considerable length. A committee was appointed to confer with Judge Dittenhofer, in reference to an amendment to the existing law which he has offered to draft. It was decided also to appoint a committee to go to Washington for the purpose of working in the interests of the amendment.

OLYMPIA PROPERTY TRANSFERRED.

Henry B. Sire transferred the Olympia property, last Tuesday, to the Fifth Avenue Real Estate Company for \$1,010,000, accepting a mortgage for \$900,000 at 4½ per cent. for three years. Mr. Sire is the president of the real estate company, and his brother, M. L. Sire, is secretary and treasurer. A large force of men is at work preparing the Olympia theatres for reopening. Charles Coghlan may appear in the rejuvenated theatre part, while Mr. Sire expects to inaugurate a season of burlesque in the music hall next month.

AN EXAGGERATED REPORT.

The report that A. M. Palmer was seriously ill with the grip in St. Louis was circulated in New York on Saturday. Later and authentic advices proved that the report was exaggerated.

DEATH OF MINNIE FRENCH.

Mrs. Charles E. Evans, known to theatre-goers all over the country as Minnie French, died suddenly at her home, 297 West 122nd Street, on Jan. 4. Her health had been impaired since she broke her leg while cycling last Summer. She had also been a sufferer from rheumatism, and recently she had been afflicted with violent headaches. Last Friday, however, she visited her husband's rooming house, Herald Square, and was in such good spirits that her friends believed that she had fully recovered her health. She retired early last Tuesday evening, and early Wednesday morning her mother, Mrs. Hannah French, was awakened by hearing her daughter's screams in the adjoining room. She hastened to her bedside, and believing her daughter to be in convulsions summoned Dr. O'Brien, of 185 East 116th Street. When the physician arrived Mrs. Evans was dead. Dr. O'Brien said he believed death was due to heart disease, and declined to issue a death certificate on the ground that he had not been in attendance. Coroner Zuca was notified, and a coroner's physician issued the certificate after reporting that Mrs. Evans had died from apoplexy.

Mr. Evans was in Philadelphia last week and was completely prostrated on receiving the news of his wife's death. He returned to New York immediately and was in attendance at the funeral, which took place at his home last Friday evening, the Rev. Dr. Houghton, of the Church of the Transfiguration, officiating. The interment took place on Saturday.

Mrs. Evans was thirty-six years old, and went on the vaudeville stage with her twin sister, Helen, when she was fourteen years old. The sisters were billed as the French Twins, and were very successful as a song and dance team. When Evans and Hoy were first playing *A Parlor Match* Jennie Yeamans, who had been playing the part of Innocent Kid, had a falling out with the management, and in order to secure the services of Minnie French for Innocent Kid, both sisters were engaged. Minnie French made a hit in the part, and contributed largely to the long continued success of the play.

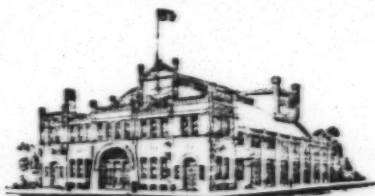
Helen French married William F. Hoey, "Old Hoss," and shortly afterward Minnie was married to Mr. Evans. When Mr. Evans undertook the management of the Herald Square Mrs. Evans retired from the stage. She leaves a son eight years old.

Mrs. Evans was a capital soubrette and exceedingly popular, both on and off the stage. Mr. Evans has in his bereavement the sympathy of a large circle of friends.

A WASHINGTON THEATRE LEASED?

It is said that John Burke, manager of Minerva Park, Columbus, O., has leased the Grand Opera House, Washington, D. C.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

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[ESTABLISHED JAN. 4, 1879.]

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EDITOR AND SOLE PROPRIETOR.

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The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. in Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The trade supplied by all News Companies.

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Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - JANUARY 14, 1899.

Largest Dramatic Circulation in the World.

AN IMPERATIVE REMEDY NEEDED.

The operations of a class of managers whose own instincts as to amusement are vile, that tend to debauch public taste while catering to the dissolute of a metropolis, have of late been so notorious that the need of some hindering measure cries from the tongue of decency.

It is high time for a drastic measure in the premises. There should be a law that would punish any manager who places before the public an indecent performance of any kind, whether of physical exposure apparently made for exposure's sake or of libidinous suggestion in act or language.

No "stage censorship" beyond a plain law that may rest in police discretion is needed. Public opinion would force the authorities to enforce such a law, and such a law would in no way affect the freedom of decent management or restrict the drama.

But a few years ago the theatre public of this city was shocked by a gratuitous female disclosure in a play called The Clemenceau Case. So increasingly-bold have become managers of the sort of the manager of that play, and so insidiously-demoralizing have been their ventures since, that a dozen performances infinitely more indecent have been permitted with decreasing sensitiveness and growing shamelessness on the part of those who have witnessed them. A "show" that the police would have interdicted ten years ago may now be given in this city with no authoritative hint of interference. The surgery of law should cut out this cancer on the fair body of the theatre before the blood of the drama is fatally poisoned and the danger of general public demoralization becomes a fact.

There can be no temporizing with a disease. Its work may be slow, but it is inevitable unless a cure is effected. It is true that in the larger cities outside of New York there is yet no public that will support stage indecencies. It is true that generally throughout the country stage indecencies that have profited in New York have been rejected or poorly patronized. As THE MIRROR has repeatedly explained, the large floating population of this city, composed of persons from other cities, many of whom seem to shed moral responsibility as they would shed a garment when they visit the metropolis, and who confessedly come here to relax from the restrictions of their regular lives, joins the dissolute part of the metropolitan population in making successful the exhibitions that so frequently disgrace New York. But the danger lies in the increase in number and the growing flagrancy of licentious exhibitions, and the desire of their managers and promoters to enlarge their peculiar public by persistently sending their shameless shows on the road. They hope that what has been rejected may upon new venture be tolerated and finally be welcomed by a public which they would orientalize for their own greed of money. They stand as panders to the vicious of the public with the unholy hope that they may infect the greater public to their gain.

Last season saw a vile play a play

whose sensational incident was a simulated attempt to violate a woman's chastity—run "prosperously" in New York at a theatre classed as worthy the patronage of self-respecting persons, and under the direction of a manager pretending to high aims, and this season that play has been on the road in defiance of every sentiment that makes for an ennobling and healthily-amusing stage. This is but one of a number of enterprises put forward by managers who make no pretension of artistic impulse that are offending the moral sense of the outside public after catering to the queer class that conscienceless managers study to please in New York. All of these exhibitions are as deliberately gross as have been the individual indecencies that have recently disgraced certain metropolitan music halls.

The integrity of public appreciation and the welfare of the theatre demand a quick and an imperative remedy.

A SUGGESTION FOR FUND AID.

The generosity of AGNES ETHEL, who recently made her second annual contribution of \$500 to the Actors' Fund of America, deserves special tribute, and is worthy of imitation by members of the profession according to their several means. On another page of THE MIRROR this liberal donor in characteristic and modest phrase explains the spirit of her act, and in her words will be found a suggestion for the permanent maintenance of this great charity of the theatrical profession.

If members of the profession who are able to do so would devote a given sum to the Fund yearly in lieu of other charitable offerings, the question of support of the institution would be solved. Generous to a fault toward all sorts of charities brought to their attention, in none of which they are directly interested and in many of which there is no legitimate appeal to their professional sympathies, actors as a rule are careless and even negligent of their own charity, under whose administration those of them now most fortunate may some time fall, and consideration for which is logically due from them. These facts point one of the paradoxes of human nature.

There are scores of actors in a position to give \$100 each annually to the Fund. If ten were to make this contribution, \$1,000 would be realized. There are other scores able to give \$50 each. If twenty-five would donate that sum, \$1,250 would be the result. There are hundreds able to give \$25 each. If but fifty would make that contribution the amount would be \$1,250. As the sum decreases the number of those well able to contribute it increases. One hundred contributions of \$10 would mean \$1,000, and two hundred contributions of \$5 would make another \$1,000. Contributions from members of the profession generally, graded by individual condition, would make the Fund independent of the expedients now relied upon to replenish its constantly-taxed treasury.

Here is an opportunity for the actors of America to give practical testimony of their appreciation of the work of the Actors' Fund of America.

In a long and characteristic article in the London Telegraph on "The Great American Interviewer," HALL CAINE enlarges upon the idiosyncrasies of the person taken for his subject, apparently unmindful that the interviewer, like HALL CAINE, is sometimes essentially an amuser. Mr. CAINE declares that the interviewer in many cases exaggerated his speech and in other cases put into his mouth words that he did not utter. "In one of these interviews," says Mr. CAINE, "I gave a modest description of my own head, saying the upper part resembled SHAKESPEARE and the lower part resembled CHRIST." If any such statement appeared in an interview published in this country Mr. CAINE ought not to blame the interviewer for it, but rather give him credit for that most difficult of mental processes called mind-reading.

To those who during the past week have read between the lines of sensational articles about Sir HENRY IRVING, a vicious hypocrisy united with a vulgar attempt to advertise much smaller theatrical persons has been evident. Editorial comments in various newspapers of reputation that have accepted as truth the exaggerated and misleading statements about IRVING have borne testimony to the standing of the most prominent theatrical figure of his age, and happily without falling into the purpose of the promoters of misinformation by even incidentally mentioning the chief "showman" and chief offender, who inspired his newspaper tools in New York to give him an advertisement.

PERSONAL.



GUILBERT.—Yvette Guilbert, who has been suffering from rheumatism, declares that her affliction is a blessing in disguise, as it prevents her from using superfluous gestures.

PARKER.—Corinne Parker, author of the sketch, "In a Wayside Orchard," published in THE MIRROR of Dec. 31, played Jessica in The Merchant of Venice, at Daly's Theatre, last week, Friday and Saturday, with marked success.

ARTHUR.—Julia Arthur has secured the American rights to Emile Bergerat's Plus que Reine, in which Jane Hading will appear soon in Paris. Miss Arthur has acquired also an option on the English rights.

NORDICA.—Lillian Nordica rested last week at Lakewood, N. J.

SULLIVAN.—Mr. and Mrs. John T. Sullivan (Rose Coghlan) have been engaged for the production of Leon Gaudillot's new farce, Mademoiselle Bebe, to follow The Turtle at the Manhattan Theatre on Jan. 30.

GOODWIN.—Nat C. Goodwin learned last Thursday that his stable at his English country seat, on the Thames, had been burned. The comedian estimated his loss at \$10,000.

DE ANGELIS.—Jefferson De Angelis had a cold last Wednesday, when his role in The Jolly Musketeer was played acceptably by Stage-Manager Burnside, at the Harlem Opera House.

PRIMROSE.—George H. Primrose was taken ill with the grip last week at Kingston, N. Y., and was unable to appear at several performances of Primrose and Dockstader's Minstrels. He rejoined the company yesterday in Washington.

HARLAN.—Otis Harlan will star next season in the farce, My Innocent Boy, which has succeeded in London. The tour will be managed by Frank McKee.

FAVERSHAM.—William Faversham went to court last week to establish his ownership of a certain bull terrier in which a dog trainer claimed a half interest. The justice decided that Mr. Faversham was sole proprietor of the dog.

MAC NEILL.—Katherine Mac Neill opens this week with the Murray-Lane Opera company in Chicago. She has quite recovered from her recent indisposition, and will be cordially welcomed back to the stage.

MORRIS.—Felix Morris will play a prominent part in The White Horse Tavern, but will resume his vaudeville engagements in April, playing St. Louis, Chicago and Milwaukee, with the Orpheum circuit to follow.

SCOTT.—In T. P. O'Connor's London weekly journal of gossip, M. A. P. (Mainly About People), Clement Scott contributes a most interesting chapter of autobiography, appropriate to his retirement from the active field of journalism. Mr. Scott is refreshingly candid and originally entertaining in his review of his earlier journalistic life, which was beset by discouragements and troubles without number. Mr. Scott was one of the most influential writers in the work of abolishing the insularity and jealousy of "foreign" artists once characteristic of the world's metropolis, as well as a pioneer in London of imaginative and sympathetic criticism. Mr. Scott is now writing a history of the English stage, beginning with the time of Phelps.

SMITH.—William B. Smith, who has won prominence in Secret Service and Because She Loved Him So, and Grace Spencer, the clever young New York newspaper writer, were married on Dec. 18, in Trinity Church, Boston. The wedding gift of the groom's professional associates, a handsome silver chafing dish, bore the appropriate inscription, "Because She Loved Him So."

CONQUEST.—Ida Conquest was the guest of honor at a reception given last Friday by Mrs. E. G. Sutherland, at her home in Boston.

SOUSA.—John Philip Sousa, having completely recovered from his recent illness, will give three hand concerts at the Academy of Music, Philadelphia, Jan. 18 and Jan. 21.

MODJESKA.—The Hon. Charles Dudley Warner gave a breakfast in honor of Count and Countess Bozenta (Madame Modjeska) during their stay at Hartford recently.

THE A. O. O. F. CELEBRATION.

The semi-centennial celebration of the organization of the Actors' Order of Friendship, for which elaborate preparations are being made, will culminate at the dinner to be given at Delmonico's, Forty-fourth street and Fifth avenue, at 7 P. M., on Sunday, Jan. 15. All the members of both lodges, in or near New York, will participate, together with many guests, and if Joseph Jefferson's health will permit, and he accepts the honorary presidency of the dinner, which has been tendered him, additional interest will be given to the event by his distinguished presence. The dean of the guild, justly and highly honored by his brother actors, will then have an opportunity to see how the weakening of fifty years ago, which he and ten other thoughtful, prudent and far-sighted players, who desired to make a wise provision for possible misfortune, then brought into existence, has grown to sturdy and prosperous manhood. During all this long period Joseph Jefferson has been an enthusiastic and generous member. The home of Edwin Forrest Lodge, at No. 166 West Forty-seventh street, attests in many ways his interest in the Order; books, pictures and other works of art all bear witness to this. The dinner will be preceded by a joint meeting of the two lodges at 3 P. M., at which it is likely the Edwin Forrest Lodge will for that occasion be officered by the Shakespeare Lodge, fraternal greetings will be exchanged, and a good time generally will be enjoyed.

TWELFTH NIGHTERS MAKE MERRY.

The annual "merrymaking" of the Twelfth Night Club occurred last Friday evening at the Berkeley Lyceum. President Viola Allen directed the festivities, and she it was who sipped first the silver loving cup, presented to the club by Joseph Jefferson, reciting as she did so a couplet composed for the occasion by Mrs. Edward E. Kidder.

The Reception Committee included Alice Fischer Harcourt, Elizabeth Tyree, Ella Starr and Mrs. S. W. Riegue. There was an enjoyable little supper, and afterward came music and dancing.

In the company of merry Twelfth Nighters and their guests were Maggie Mitchell, Fanchon Paddock, Mr. and Mrs. Ralph Delmore, Burr McIntosh, Mr. and Mrs. Clarence Burns, Mr. and Mrs. Bronson Howard, Mr. and Mrs. Eugene Clark, Lorimer Stoddard, Bijou Fernandez, Mr. and Mrs. Ernest Seton Thompson, Mr. and Mrs. James Metcalf, Amelia Bingham, Mr. and Mrs. Walter Stanton, Joseph Haworth, Dr. Augustus Brown, and May Robson.

THE ACTORS' SOCIETY.

The Actors' Society shows increasing business bustle. It is gradually gaining the confidence of the better class of managers, who see in its development a positive benefit to their business interests.

The Board of Directors of the Society has passed a resolution that all managers other than those of established reputation for business integrity be required to give a substantial guarantee for the payment of salaries before engaging actors through the Dramatic Bureau.

This is a move in the right direction. Why should the manager who pays his way be compelled to compete with the impecunious speculator who robs actors of their salaries?

The field of dramatic enterprise belongs legitimately to the responsible manager who is willing to risk his money to back his business judgment, and not to the fraudulent adventurer who speculates on the actor's time.

The Actors' Society stands for honesty and integrity in business, and it promises to become a strong factor for the good of the profession.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

F. W. M., Chicago, Ill.: Jane Hading began her career as a child actress.

C. C. WHITE, San Francisco, Cal.: An Irish Arab is a revised version of The Veteran.

THOMAS S. HAYDEN, Denver, Col.: A letter addressed care of THE MIRROR might reach him.

C. M. S., Hamilton, Ohio: No; but she was formerly a clever and distinguished amateur actress.

C. J. K., Pittsburg, Pa.: H. Sutherland Edwards wrote a book called "Famous First Representations."

E. E. HOWARD, Boston, Mass.: Your letter was delivered to Mr. Rose personally by a representative of THE MIRROR.

R. J. G., Franklin Fall, N. H.: Apply for his address to Major James B. Pond, 216 Fourth Avenue, New York city.

J. E. CRAFT, Rising Sun, Ind.: Apply to Brentano's Union Square, New York city, or to your local bookseller.

H. A. M., Omaha, Neb.: 1. Neither of the two you refer to can be called essentially a "tragic" actor. 2. Tomasso Salvini.

GEORGE F. RAWLINSON, Boston, Mass.: The Great Pink Pearl was written in collaboration by Cecil Raleigh and R. C. Caston.

M. B. W., Philadelphia, Pa.: Alice Oates died at Philadelphia, Pa., on Jan. 10, 1887. She was born at Nashville, Tenn., on Sept. 22, 1849.

W. P. HOEHNSHUCH, Iowa City, Iowa: Write to Charles Barnard, Secretary of the American Dramatists Club, 1440 Broadway, New York city.

C. N. B. FOURNIER, Turners Falls, Mass.: Write to J. J. Armstrong, 10 Union Square, and Louis Aldrich, 12 West Twenty-eighth Street, New York city.

READER, New York city: Yes, Ada Dyan was in the original cast of The Woman in White. She played the dual role of Laura Fairlie and Anne Catherick.

S., Chicago, Ill.: Yes, the sketch would have to be cut. Twenty to twenty-five minutes is the regulation length, except in the case of "headliners" or stellar performers.

JOSEPH D. LAWRENCE, Milwaukee, Wis.: You could obtain a copyright on a new version of an old play (that is public property), but the copyright would be of no particular value, as any one else could play a new version of their own.

W. H. WRIGHT, Ottawa: 1. A Scrap of Paper is the title of Polgrave Simpson's English adaptation of Sardou's Les Pattes de Mouche; consequently your contention is correct. 2. Sardou has never used A Dangerous Game as a title; probably the play you refer to is an adaptation of his Nos Intimes.

MATELOT, Des Moines, Iowa: 1. There is no need of specifying that the dramatic rights have been reserved. 2. The copyright on a novel in this country is good for twenty-eight years, with the privilege of renewal for fourteen years longer. 3. Of course "it is obligatory to obtain the consent of the publisher or author of a copyrighted novel in order to have a legal right to dramatize the story."

THE USHER.



The subject of Bronson Howard's informal conference with several other American dramatic authors at the Lotos Club the other day is timely. Mr. Howard assembled his colleagues in order to discuss the advisability of establishing a theatre in this city for the encouragement of American plays. It appears that outside capital has been offered for such a venture.

The mere announcement of the meeting and its purpose sufficed to call forth a chorus of abuse and ridicule from the group of local press writers in the service of certain managers. Of course, it is not reasonably to be expected that these hirelings can appreciate, much less treat honestly, any measure or movement that they consider inimical to the sordid and selfish interests of the men for whom it is their business to "root."

It is a palpable fact that under existing theatrical conditions there is very little field for American dramatists of established reputation, and practically none for unknown native authors. The only thing that has kept the home product from losing representation altogether on our boards during the past three or four years is the independent and individual preference for American plays by stars and actor-managers like N. C. Goodwin, W. H. Crane, Sol Smith Russell, and two or three others.

Were it not for the prominent stars we would have nothing but imported plays, for these attract the speculative manager, now unpleasantly in evidence, because they are backed up by foreign prestige and because it requires no particular intelligence or taste or judgment to reproduce plays that have been given on the other side.

And yet American plays in the aggregate have made more money for managers and actors than foreign plays. The very men whose hoggish proclivities now include the shunting of the home-made drama, got their start by exploiting native work. The stars are the only guarantee against extinction, and as they are limited in numbers, they can use the productions of only a handful of playwrights.

In the circumstances, Mr. Howard and other leading authors, who have a pride and a sentiment in this matter that cannot be understood by illiterate speculators or indorsed by the press agents on several of the local daily papers, are to be commended for taking up this matter in the interests of the native drama as an artistic and patriotic institution.

Every encouragement should be extended to this project, which, although still in embryo, is understood to be planned on thoroughly practical lines.

Miss Cayvan has emerged triumphant, as a matter of course, from her recent unpleasant experience, and the confidence and championship of her legion of friends has been rewarded by her complete exculpation.

But how about the newspapers of this town that gave publicity, and in some cases virtual indorsement, to the false and infamous charges against Miss Cayvan?

As Brooklyn *Life* observes, "The papers have explained, it is true; but explanations are not apologies, and they do not heal wounds inflicted with a recklessness that is outrageous."

Such a thing as a voluntary apology for a wrong done is unknown in the columns of our sensational dailies. The *amende honorable* is forthcoming only when legal weapons are brought to bear.

Take, for example, the poisoning case that has occupied so much attention during the past week. Three of our largest circulated newspapers used their sleuths to work up a circumstantial case against an estimable man. They fabricated an absurdly flimsy chain of "evidence" and directed public suspicion against him. When the "case" fell to the ground they renewed their efforts in the hope of securing an arrest at least, and thus saving themselves from expensive legal consequences. Failing in that they tried to hedge.

Suppression by the authorities would be the just punishment for outrages of this sort; but where the authorities are playing to the political gallery and standing in with the press for personal ends no such drastic action is to be expected.

Here is something new. A programme has been sent me from a city in New York State which supports a stock company. The most conspicuous announcement it contains is signed by a local house-furnishing concern, and reads as follows:

It's an unusual store that can meet all the stage demands of such a diversity of plays as

this theatre is presenting this season, but ours is quite equal to the task. The first act of this week's play proves more than ever our ability to supply rich and artistic furniture. The inlaid mahogany suit upholstered in English velvet, \$165. The table \$18.50. The mahogany cabinet \$30. The delft blue arm chairs \$20, and the beautiful rookwood finish lamp \$17.48. The curtains in the arches are of French crepe, something entirely new this season, costing \$1.35 a yard. The curtains at the door are also the very latest thing, being of silk Frou-Frou and costing \$15.00 a pair. The second act proves our oft-repeated statement that we are headquarters for office furniture of all kinds. It will pay you to call on us and get our prices.

It would be simpler to place large price-cards on the furniture and hangings, it seems to me, so that they could be read plainly by the audience.

This programme notice is a straw that shows how the theatrical wind is blowing. It may not be long before all deviations between a department store and a theatre will be obliterated. In some cases it is difficult to detect the difference now.

Henry Irving is not broken in health. He is not to retire from the stage. He is not in financial distress. He is not in need of a public subscription. No public subscription is being collected for him in England.

These denials are made on the highest authority. They are necessary, because an impudent, malicious and brutal effort is being systematically made in this city to make it appear that Irving is no longer a factor in the English theatre; that he is a decrepit, disheartened, ruined man; and that he is an object of private and public charity.

Indications are not lacking that these slanders were fabricated for a definite purpose, and were initially circulated by dishonest newspaper writers in the interests of those with whom the wish for Irving's downfall was father to the thought. If this belief be true a more cruel conspiracy could not be conceived.

Irving stands for all that is eminent and admirable in management. He is a living protest and an insurmountable obstacle to the degrading and blighting methods that prevail in certain quarters. With Irving pushed to the wall, or successfully exploited as an object of pity, the spirit of contrast and comparison would be stifled.

But Irving is not where the envious and the unworthy would wish to see him. Their hypocritical and patronizing sympathy is grotesquely misplaced, and masks only designing and impotent envy.

Let it be hoped that Irving will live for many years to uphold actively both as manager and actor what is best in dramatic art, and to illustrate that the uplifting possibilities of the theatre are not destroyed.

In this connection, observers will recall that the daily newspaper of this town which is most persistent and most obnoxious in its efforts to pose Irving as a mendicant and in calling for Irving benefits and an Irving subscription made a similar break not very long ago when it started to pass around the hat for Mark Twain on the plea that he was hopelessly impoverished.

Money was collected, and it was not until Mark Twain indignantly protested against and repudiated the impudent performance that the thing was stopped and the funds returned to the misled contributors.

There is a lesson attaching to that incident that is apropos in the present case.

A PROSPECTIVE THEATRE.

For some time past a number of capitalists in this city have been considering the advisability of erecting a theatre to be devoted exclusively to the American drama. To carry out this project the co-operation of native playwrights would, of course, be necessary, and for the purpose of discussing the matter, several leading dramatists met last Thursday at the Lotos Club. Among them were Bronson Howard, Augustus Thomas, Clyde Fitch, Sydney Rosenfeld, and Charles Klein.

When seen yesterday by a *MIRROR* reporter, Mr. Howard said: "No conclusions have yet been reached on either side that are definite enough for publication. The American drama affords an artistic and financial field that has been practically unworked up to the present time. A number of plays by American dramatists have been enormously successful, and this fact has led certain men of wealth to consider the matter of producing others that may prove equally profitable."

"The informal meeting on Thursday was held for the purpose of finding out just what support we dramatists could offer to the men who are willing to venture their capital on our work. The whole scheme is as yet in embryo, but it is almost certain to be carried out."

EUGENIE BLAIR IN A LADY OF QUALITY.

Eugenie Blair will be seen soon in *A Lady of Quality*, under direction of W. M. Wilkison. Last week a contract was drawn up between T. Henry French, representing the authors, Mrs. Frances Hodgson Burnett and Stephen Townsend, and Miss Blair and Manager Wilkison, whereby the latter were empowered to present the play in all territory except that in which Julia Arthur is booked for the balance of the present season. Eugenie Blair should find in *Clorinda Wildairs* in Mrs. Burnett's play a character suited admirably to her talents. Her tour in *A Lady of Quality* will begin late in January, and Manager Wilkison will give to the play an elaborate mounting, as nearly as possible like that seen at Wallack's Theatre.

A LEGACY TO THE FUND.

The Actors' Fund received last week \$75 from the executors of the estate of John Swinbourne, an actor who died more than a year ago. In his will Mr. Swinbourne made a bequest to the Fund of \$100, but legal controversies diminished the sum and delayed its payment.

REGARDING A FEMALE DRUMMER.

In explaining why *A Female Drummer* failed to appear as any of the upper Broadway theatres, Charles E. Blaney said to a *MIRROR* man:

"The New York press was unanimous in praise of *A Female Drummer* during its engagement at the Star Theatre, and I am also more than pleased that my latest play was not produced first at one of the uptown houses, although at first I was much disappointed. It demonstrates conclusively that it is not absolutely necessary to have the stamp of the more prominent theatres to make my plays successful. My original intention was to make *A Female Drummer* a \$1.50 attraction, and for a short time I pursued that policy. However, I was unable to convince the managers of upper Broadway theatres that the play was worthy of a hearing. The fact is, most of these managers have productions that originate of their own, and prefer to play their own attractions rather than to give time to one controlled by another manager."

A Female Drummer first demonstrated its popularity early last August, when it played a very successful engagement at the Park Theatre, Boston. Even at that time we were unable to induce certain New York managers to come and witness a performance of the play. Consequently, we were forced to play the Western cities. Well, the play certainly met with approval, inasmuch as we cleared nearly \$20,000 in twenty weeks, playing in Chicago alone to nearly \$17,000 in two weeks. Notwithstanding this success there was no available opening on Broadway until H. M. Gulick and Company, managers of the Bijou circuit, owning the Star Theatre, offered more than liberal terms to give me a week at that house. The result was most gratifying. Though the highest price charged was \$1, we played to nearly \$8,000 on the week. Had the play been produced properly it certainly would have been good for a long and prosperous run in New York. With a production costing nearly \$10,000, and a cast including Johnstone Bennett, Richards and Canfield, Willis P. Sweatnam, Nellie O'Neil, Oscar Fignman, and they realized the fact that they were getting the worth of their money and governed themselves accordingly. As a result, the upper Broadway managers have been compelled to recognize a winner, and are offering good time to *A Female Drummer*.

A MATINEE IN THE TOMBS.

The 463 prisoners in the Tombs were entertained on New Year's Monday by a number of good hearted professionals who found their holiday happiness in giving pleasure to those beyond the pale. Warden Hagan of the prison became for the time being a stage director and performed his unaccustomed duties with true theatrical celerity.

Marie Decca, the noted soprano, was the star of the programme. Her singing of the aria from *The Daughter of the Regiment* was especially enjoyed, and it is doubtful if during her public career she has ever appeared before a more enthusiastic audience. Among the others who won hearty applause were Murray and Alden, Ward and Halliday, Polk, the banjoist; Banter's orchestra, Jere Mahoney, and the Hayden Quartet.

A pathetic incident of the afternoon was the singing of a ballad by a prisoner confined in one of the upper cells. He could not be allowed to leave his quarters, but from behind the bars he did his share toward the entertainment of his brothers in adversity.

ARRESTED IN WILKES-BARRE.

Roland Reed, while playing in Wilkes-Barre, Pa., Jan. 3, demanded of the property-man of the Nesbitt certain books to be used in the performance of *The Woman Hater*. There was a difference of opinion about the number of books called for in the plot, and Mr. Reed, angered by the obstinacy of the property-man, struck the fellow in the face. For this the comedian was taken before a Justice of the Peace, and settled the matter only by paying \$37.50 and extending an apology to the property-man. It is just one more instance of the deplorable condition of affairs in provincial towns where touring players are subjected to all manner of indignities at the hands of local employes and are compelled to suffer these in silent submission or to pay extortionate fines for the slightest remonstrance. The player who comes to a town and must leave the next day is regarded as legitimate prey by every one who can make him pay for his freedom.

DE WOLF HOPPER.

The face that appears on the first page of this issue of *THE MIRROR* is so well known that it seems hardly necessary to print the name, De Wolf Hopper, below it. And every one knows, too, that the owner of the genial countenance is one of the most successful comic opera stars in the profession. Mr. Hopper did not begin his stage career as an inspirer of smiles. In early life he aspired to tragedy and grand opera; but after being serious—and successfully serious—for several years, he decided that it was a more agreeable occupation to make audiences laugh than weep. Since his evolution, which occurred about fifteen years ago, Mr. Hopper has appeared in a great many roles and has played again and again in every city in the Union. Among his most successful productions have been *The Lady or the Tiger*, *Wang, Panjandrum*, *Dr. Syntax*, *El Capitan*, and *The Charlatan*. His tour this season in the last named work is adding greatly to his reputation and popularity.

MARSHALL P. WILDER IN FARCE-COMEDY.

William Jerome's latest effusion, *A Jay in New York*, played a return engagement at the Philadelphia Park Theatre last week, and, in spite of the stormy weather and strong opposition, it was a success. It served to introduce, for the first time in farce-comedy, the "Prince of Entertainers, and Entertainer of Princes," Marshall P. Wilder, who appeared for twenty minutes in the third act and loaned a drawing-room atmosphere to an already charming vaudeville entertainment. Mr. Wilder made a pronounced hit.

WRECKED BY POWDER.

A can of flashlight powder exploded in the scenery car of the Remember the Maine company, at Weehawken, N. J., on Jan. 1, injuring three railway men and utterly wrecking the car, although doing no serious damage to the company's outfit beyond the demolition of a model of the battleship *Maine*.

PROFESSIONAL DOINGS.



Charles Coghlan, who was seriously ill with the grip all last week in Toronto, and unable to play in Brooklyn with his company, returned to New York on Sunday, looking somewhat emaciated and feeling weak. His physician says that a week's rest will set him up again, but it is likely that he may not be able to fill the concluding week of his tour in The Royal Box at the Harlem Opera House, beginning next Monday. Mr. Coghlan will probably produce his new play at the Lyric Theatre six weeks hence.

Clayton White arrived in town last week, after the closing of *A Misfit Marriage*. In less than ten hours he had signed with Hoyt and McKee and had gone on his way rejoicing.

E. R. Herrick and company, of this city, have published "When Cupid Calls," a pretty volume of verses by Tom Hall, with excellent decorative illustrations by Blanche McManus. A majority of the verses appeared originally in *Truth*, and most of them are light, graceful and entertaining.

The J. C. Rockwell Dramatic company is playing in Massachusetts to excellent business. This company has the unusual record of fourteen successful seasons without closing. The coming season promises to equal any in the past, being booked in larger towns. The attraction has been strengthened by new people and new plays.

Aimee Hanley reports that the *A Woman* in the Case company closed suddenly on Dec. 28, in Toledo, Ohio.

May Wentworth has left McSorley's Twins to join At Gay Coney Island.

George T. Clapham has wired: "In my eighteen years in business management of minstrel companies, I never played to an opening in Chicago so great as that of Haverly's American-European Minstrels at the Great Northern Theatre."

C. E. ("Cal") Stone, general passenger agent of the St. Paul and Duluth Railway, has sent to *THE MIRROR* a holiday souvenir issued to friends and patrons, a combined paper weight and telegraph ticker. Mr. Stone says that ninety-three per cent. of the railway ticket agents of the country are or have been telegraph operators.

The *Clipper Annual* for 1899 is one of the most attractive and interesting volumes yet put forth by the indefatigable compilers of that valuable publication. Besides the usual exhaustive array of sporting records and miscellany, the dramatic pages are valuable and highly interesting. There are many capital half-tone portraits of prominent players, while the chronology and necrology, admirably arranged, make the book of great worth for reference. The labor represented by the *Annual* and the excellent manner of its employment may not be commended too highly. The volume is printed beautifully and is bound in an attractive paper cover, uniform with those of former numbers.

Alberta Gallatin contemplates a starring tour to open at Washington in the Spring.

George S. Trimble, after returning from Honolulu with McKee Rankin and Nance O'Neil, slipped on an orange peel in San Francisco on Dec. 24, breaking an ankle. He will be unable to work for ten weeks, and is at 114 Eddy street, San Francisco, where he would be glad to hear from his friends.

Beryl Hope, supported by Robert T. Haines, John J. Shaw, Clement St. Martin, Joseph Dailley, Neil Gray, Helen Byron, Helen Holland, Jessie Lansing, and Genevieve Haines, played *A Scrap of Paper* Christmas week at Her Majesty's Theatre, Montreal, and New Year's Day at the Russell Theatre, Ottawa, to large business.

Carolyn M. Huestis, of the Casino forces, and Frederick Rufus Graves, of this city, were married in Jersey City, N. J., on Jan. 1.

Edwin Holland is playing *Amiel* in *The Sorrows of Satan* at the Broadway. By an error, the programme gave his name as "S. Brown," and his admirable performance was so credited in last week's review of the play.

Rehearsals for *The White Horse Tavern*, Sydney Rosenfeld's adaptation of Im Weissen Roess'l, will begin next week in this city.

Marcus K. Mayer, managing Olga Nethersole, was ill with grip last week at Hartford, Conn., whither Advance Agent Edward Corbett was called hence on Tuesday to take up the managerial reins.

Hugh Quarles, long time treasurer of the Bijou, has left town as business manager for *A Dangerous Maid*.

Edwin Weston's farce comedy, *Old Puddin'* Head, in which Weston and Beasley will star next season, has been copyrighted. The company will include sixteen people, with vaudeville turns, and there will be special scenery.

Mary Bankson is resting at Brownsburg, Ind., where her health is improving rapidly. She expects to be able to work all next season.

For Sale, 3,659 photographs of actors and actresses who have appeared on the American stage during the past 35 years. Photos comprise 1,187 carte de visite size and 2,472 imperials, all well preserved in 32 albums. Price, \$500. Address Photos, care *MIRROR*.

New York.

Brooklyn.
ACADEMY OF MUSIC (175 to 194 Montrose St.), EMMA
KANE in **LONDON** (Tues. Jan. 10).
PARK (305 Fulton St.), CYRANO DE BERGERAC.
MYKE & NEWMAN'S (360-82 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), CLOVE.
GRAND OPERA HOUSE (Rm. H. at Fulton St.), THE
EVIL EYE.
UNIQUE (104-106 Grand St.), ROSEBERG AND CRANE'S TROUPE.
THE AMERICAN (42-44 E. 10th St.), JEFFERSON'S CON-
STAR (300-307 Jay St. at Fulton St.), SAM DE VERNE'S CON-
CERT.
EMPIRE (101-102 South 4th St.), JERSON'S BLACK CROOK
EXTRAVAGANZA.
GALLERY (Washington, Tillary and Adams Sts.), SHEN-
ANDERSON.
COLUMBIA (Broadway and Middleton St.), SUPERBA.
LYCEUM (Montrose Ave. and Leonard St.), ALICE in
LONDON.
STJOJO (Smith and Livingston Sts.), JOSEPH MURPHY IN
BRIQUET.
MONTAUK (28-36 Fulton St.), WILLIAM H. CRANE IN
THE HEAD OF THE FAMILY.
MUSIC HALL (Fulton St. and Alabama Ave.), MIACO'S
CITY CLUB.

Knickerbocker—Nathan Hale.

The next act carries us on to September, 1776, at the home of Alice's uncle, Lieutenant-Colonel Knowlton, of the American forces, on Harlem Heights. Alice is visiting at the house, and awaiting impatiently the coming of Nathan Hale, whom she has not seen for months. He is invited a dinner, and the officers to be held at the house the day when he does appear, there is another charming scene between the two lovers, and Alice exacts a promise from her betrothed that he will not expose himself to unnecessary danger. The officers assemble for the conference and Colonel Knowlton explains to them the dark outlook for the success of the Revolution. How its raw, untrained and unarmed soldiers are being hemmed in by General Howe, who has promised shortly to end the rebellion with one blow. It is imperative that they should know the British army and learn their plans. The task is a dangerous one; capture will result in death as a spy, and the bravest hesitate. It is Captain Hale that volunteers. Despite the pleading of his brother

The play gained interest from the exposition that the quarrel between the two leading characters is intended to be a disguised dramatic treatment of the quarrel between Emperor William and the late Prince Bismarck. Sartorius is the trusted manager of great armaments which has been made very successful through his exceptional cleverness.

gave a good companion picture of the Princess but both actresses lacked distinctive carriage. The minor figures were acceptable and the

Charles A. Stevenson found an agreeable role in Dufrene, which he played with certainty and effectiveness. Mark Smith was a capital concert hall man; Albert Bruning made an excellent impressionable aristocrat; Hugo Toland was admirable as Dufrene's old college chum and the lesser male roles were played adequately.

as the Queen of Naples, and Mabel Roebuck gave a good companion picture of the Princess.

torius is the trusted manager of great armor works, which have been made very successful

American photographs would hardly figure conspicuously in a French concert hall dressing-room, nor in Zaza's home at St. Etienne; Dufréne would be unlikely to catch a train from said home by watching a clock that did not go; the people who knew Zaza should agree upon the pronunciation of her name, and there were other instances.

Leaving the theatre, two average citizens were overheard analyzing the play. "That was a great show," said one. "Did you see her take off her shoes?"

Wallack's—The Termagant.

Poetical drama in four acts by Louis N. Parker and Murray Carson. Produced Jan. 9.

Beatrice	Olga Nethersole
Felipa	Cecily Richards
María	Madge McIntosh
Mercedes	Lillian Hingston
Dolores	Madge Field
Roderigo	Hamilton Revelle
García	Luigi Labiache
Frey Domingo	Harry Dodd
Nicolo	Fred Thorne
Diego	Charles Wellsley
Louis	W. Graham Browne
Gomez	A. S. Homewood
The Chamberlain	William Burton
First Servant	Herbert Pryor
Second Servant	Stuart Ogilvie

Olga Nethersole, who has not acted in New York city in several seasons, made her reappearance at Wallack's last evening in a new poetical drama called *The Termagant*, written for her by Louis N. Parker and Murray Carson, the authors of *Rosamond*. The play is written in verse and is replete with dramatic situations and charming stage pictures. It thoroughly entertained the audience last evening, and there was genuine and merited applause after each act. As might be expected from the nature of the plot, the situations are somewhat artificial, and the language and actions of the principal characters are not always true to human nature. But the writers of romantic drama, especially when their drama is written in verse, have the same license as other poets to give their imagination full play. They have soared to the realm of fancy in *The Termagant*, and their play is a delightful contribution to dramatic literature.

For the time and place of their tragedy Messrs. Parker and Carson have chosen the period of the early Spanish voyagers and the picturesque Old World atmosphere made familiar by the histories of Columbus. The story told concerns the love affairs of Beatrice of Moya, nicknamed "the termagant" because of her extraordinarily violent temper. While constantly affecting to seek all tender emotions, Beatrice cherishes a secret hope that Roderigo, the explorer, will escape the perils of his journeyings in the new lands overseas and some day come to pay court to her. Nicolo, a retainer of Roderigo's, announces his master's safe return and describes him as young, handsome and of noble bearing. In his haste to declare himself a suitor for the hand of Beatrice, Roderigo comes on in the tattered garments that he has worn on shipboard. He is, moreover, unshaven and his extraordinary violent temper, his unkempt appearance, repulses his attentions and orders him away. The doughty explorer refuses to leave in such unceremonious fashion, and with the assistance of Nicolo endeavors to make himself more presentable, while Beatrice in a fury retires to her palace. Then come Garcia and sundry other knights to dislodge the unwelcome guest, but Roderigo drives them away and retains his place in the garden. Beatrice reappears, and not recognizing her suitor in his fresh attire, confesses to him that she really cares for the rough adventurer. Roderigo discloses his identity, but this, instead of bringing the termagant to his arms, sends her away in another mad burst of temper over what she considers his ungallant trickery. Roderigo still waits and eventually is rewarded by the second return of Beatrice and her acknowledgment of her love for him.

Another heart story now appears in the drama. Felipa, the wife of Guzman, who is away at the wars, is in love with Garcia and has been wronged by him. Roderigo has brought a letter for Felipa from her husband, and when he discovers her unfaithfulness to his comrade he endeavors to save her from public disgrace. This must be done in secret. While he is engaged in this generous occupation Beatrice suspects that he is in love with Felipa and her jealousy is constantly increased by the knave Garcia, who sees a chance at last to win her hand. Failing in this Garcia murders Roderigo, unknown to Beatrice, and escapes with Felipa.

Through the disappearance together of these two members of her court Beatrice comes to the tardy conclusion that she has wrongfully accused Roderigo of disloyalty to her. She sends a band of minstrels to search for him and bring him back to her. In the meantime she prepares for a magnificent wedding celebration at the palace. The courtiers return, bearing the lifeless body of her lover, and the termagant, realizing the villainy of Garcia and the awful injustice that she, in her suspicions, did to Roderigo, kills herself with the poison contained in a ring worn by the dead hero.

Miss Nethersole's acting of the title-role was at once artistic and effective. Her reading was intelligent, and she succeeded in depicting the alternating moods of temper and tenderness with admirable skill. She invested the love episodes with exquisite womanly charm, and her emotional work in the strong situations of the play was remarkably powerful. In the "Love Court" scene of the first act her playful banter also proved that she possesses a delightful vein of humor. Her acting throughout was of a high order of merit.

The most that can be said of her company in the line of commendation is that they knew their lines and gave evidence of thorough rehearsal. But the commonplace work of the aggregation of English players supporting Miss Nethersole stood in strong contrast to the brilliant histrionic achievement of the star.

The scenic settings were most picturesque and the costumes were thoroughly in keeping with the period of the drama. The incidental music, composed by Frederick Conder, was another artistic feature of the production that was very enjoyable.

Fourteenth Street—A Romance of Athlone.

Romantic play in four acts by Augustus Pithon. Produced Jan. 9.

Sir Philip Ronyane	Daniel Gilfeather
Margaret Ronyane	Etta Baker
Francis Ronyane	Charles R. Martin
Dick Ronyane	Dustin Farnum
Bessy Ronyane	Chauncey Olcott
Dick O'Brien	Tottie Carr
Major Martin Manning	Luke Martin
Rose Manning	Paul Everett
Eleanor McBride	Olivia White
Hon. Standish Fitzsimmons	Grace Freeman
Stephen O'Grady	Richard Matchen
Ann Shea	J. C. Mickey
Robin MacMahon	Lizzie Washburn
Molly MacMahon	Charles R. Gilbert
Mary MacMahon	Argyle Gilbert
Ruth, a gypsy child	Louise Marcelli
Bill, a gypsy	Margaret Diamond
	Frank Bond

Chauncey Olcott appeared last evening before a large audience at the Fourteenth Street Theatre in his new play, *A Romance of Athlone*, originally presented a few weeks ago in another city.

The action of the play occurs near Athlone, Ireland, in 1800. Sir Philip Ronyane is blest with two sons—Francis, by his first wife; and Dick, by his second wife. Dick returns to his home, after three years' absence, to find that his ward, Eleanor McBride, his daughter, Rose, and Major Martin Manning, his daughter, Rose, and his ward, Eleanor McBride, are visiting at Sir Philip's place, where also is the Hon. Standish Fitzsimmons, who has brought home Francis Ronyane. Francis has been wounded, he says, in a glorious duel, but it appears that he has been stabbed by a gypsy girl, who follows him and tells her story to Dick. Francis has gotten in debt, too, through the malevolent offices of Fitzsimmons, a person of exceedingly vicious

mind. Sir Philip and the Major have fixed it up that Rose shall wed Francis, but the young people haven't met, and Rose, who isn't so sure about Francis anyhow, persuades her father that she shall be introduced as the ward, and the ward as the daughter.

Of course, Rose is an heiress, and Francis, needing money, makes violent love to Eleanor, supposing her to be Rose. Now, Sir Philip has high regard for Francis and small respect for Dick, but, in the good old way, Rose deliberately falls in love with Dick. The reprehensible Fitzsimmons learns from Major Manning which girl is really Rose, and he proceeds to pay court to her, while marking well the progress made by Dick. The bad man, seeking to make trouble for Dick, requests Francis to abduct Dick's sister, a child of seven years, and to give her to certain obliging gypsies who would hold her for ransom. Dick, hearing about the scheme for a gypsy, prevents the abduction and would turn Fitzsimmons over to the police but for the fact that this course might expose the weak-kneed Francis. So there is a duel between Dick and Fitzsimmons in which the wicked one, twice disarmed, begs for his life. The plea is granted. Fitzsimmons agreeing to leave the country and to refrain from mentioning any of the circumstances connected with his stay at Sir Philip's. At this point Dick's wealthy old uncle makes the hero his heir, and Sir Philip and the Major quite properly consent to the wedding of Dick and Rose.

In plot the play was conventional to a degree; the action frequently was broken by long periods of characteristic though not particularly interesting dialogue. However, what the audience wanted was not a good play, but an opportunity to hear Mr. Olcott sing. In this their desires were gratified, for Mr. Olcott had five songs, taking ones they were, too, and the singer did them full justice. Mr. Olcott's voice is of rare sweetness and very expressive. In his acting, however, he leaves much to be desired.

The rest of the company was, as a whole, satisfactory. Dustin Farnum played Francis with proper devilishness, and Richard Matchen did well in a similar character, Fitzsimmons. Luke Martin, as Dick O'Brien, an elderly Irishman, was, as ever, capital. Paul Everett was bluff and hearty as Major Manning, and Daniel Gilfeather, capable as Sir Philip. Grace Freeman and Olivia White, as Rose and Eleanor respectively, were charming in looks, and played their parts agreeably. Louise Marcelli was excellent as the gypsy girl, Etta Baker Martin, Argyle Gilbert, Lizzie Washburn, Charles R. Gilbert, and Frank Bond handled other characters pleasingly. Tottie Carr, a pretty child, was surprisingly good as Bessy.

L. C. Young painted the scenery, which was attractive throughout.

SUPERBA.

Other attractions may come and go, but Superba goes on forever. The big business that the Hanlon Brothers' attraction did at the Fourteenth Street Theatre last week proved that the old-time spectacle is as popular as ever. Indeed it is almost certain that this season, for the old specialties have been replaced by others, new mechanical effects are introduced, and many other changes have been made.

Charles Guyer is still the Pierrot, and it would be hard to find a better one. The Powers Brothers made a big hit with their trick cycling. Shedman's dog circus pleased the children, and Heloise Dupont, Arline Athens, Eva Randolph, and Ada Zelle were prominent in the performance.

American—Lohengrin.

The Castle Square Opera company appeared last night in *Lohengrin*, singing the work in English. The chorus and orchestra were considerably enlarged for the production, and both deserve praise for their rendition of the much heavier music than they are accustomed to. As Elsa, Yvonne de Treville was pleasing, both in her singing and acting, although her voice is rather light for Wagnerian opera. Joseph F. Sheehan sang the title-role satisfactorily, and Perry Averill as Talramund won well-merited applause. The part of King Henry was admirably sung by Herbert Witherspoon. The Lizzie Nichols as Ortrude made her customary success. The smaller parts of the Herald and Gottfried were well done by E. N. Knight and Emma King. Several of the principals exhibited signs of nervousness in the early scenes of the performance last night, and it is probable that the presentations later in the week, when they have grown more familiar with their roles, will be much smoother. The mounting was quite elaborate, and the costuming in excellent taste.

MARTHA.

The Castle Square Opera company made a good beginning of the New Year last Monday in the presentation of *Martha*. Each and every member of the organization sang as though he or she had resolved to sing better, if possible, during the coming twelve-month than ever before, and the opera was given with a dash and enthusiasm that aroused the large audience to almost tumultuous applause.

Murray Hill—My Friend From India.

The stock company made its first appearance in comedy yesterday, when *My Friend From India* was presented. Considering the fact that the company has confined its attention to serious plays heretofore, the performance was surprisingly good. The comedy went with vim from start to finish and made its usual hit. Manager Henry V. Donnelly made his first appearance with the company, and played Ernest Underholt with much uncouth humor. The part of the theosophical barber made famous by Walter E. Perkins, was done by Walter Allen with much success. Dorothy Donnelly scored as Tilly. Sandoz Milliken as Gertie was, as ever, a charming ingenue. Robert Drouet, William Redmond, Frank Nicander, Hannah May Ingham, Rose Beaudet, and Mrs. Thomas Barry were effective in other roles.

THE TWO ORPHANS.

The Henry V. Donnelly Stock company, at the Murray Hill Theatre, commenced the New Year with a production of *The Two Orphans*. Hannah May Ingham, who has played a varied series of leading roles this season, proved fully equal to the part of Henriette, and gave an excellent performance. Robert Drouet made an entirely satisfactory Armand, and William Redmond was favor as the Count de Linere. Sandoz Milliken was a sweet Louise, and Rose Beaudet was satisfactory as La Frochard. The rest of the company added materially in the good performance which is always expected, and given, at this house.

Sta.—The Red, White and Blue.

The Red, White and Blue, which was seen recently at the Grand Opera House, opened an engagement to a packed house at the Star last evening. The play does not lack in excitement, and compares favorably with any of the Cuban war dramas. The company, which is a very large one, had as its principals Lida McMillan, Gertrude Quinlan, Maud Hosford, Laurence Edinger, Raymond Hitchcock, David M. Murray, Stephen Wright, Charles B. Poor, R. F. Sullivan, and John E. Ince, Jr., all of whom won favor with the audience.

The scenic effects were elaborate and were duly appreciated, and the appearance, in the last act, of Sergeant "Bill" Anthony, of the Maine, caused a tumult of applause.

Daughters of the Poor will be next week's bill.

DOWN IN DIXIE.

Davis and Keogh's production of the successful melodrama, *Down in Dixie*, returned to the Star Theatre last week and played to large audiences. The capable company and the excellent scenery came in for applause, and the sensational episodes brought out demonstrations of approval.

People's—Faust.

One of the largest audiences of the season greeted Joseph Callahan and a carefully selected

company in a first-class production of *Faust*, under the direction of Dexter and O'Neill.

Mr. Callahan made an excellent impression as Mephistopheles, and his performance was watched with great interest. The scenery and effects were elaborate and correct and the production was well staged.

Beatrice Ingram and William Vaughn were excellent as Faust and Marguerite. J. B. Vostin, T. J. Lacy, Frank Dale, George Carter, Harry Stanley, Addie Farwell, Louise Archer, Iza Francis, and Helene Parker, also did creditable work. Next week Chattanooga.

Metropolis—Looking for Trouble.

Joseph Ott presented his new farce, *Looking for Trouble*, at the Metropolis last night.

The play, which provides plenty of trouble for the principal character, and every device for the display of his peculiarly eccentric humor, treats of the woes of one G. Bliss, who, with his friend Lew Lewis, becomes involved in innumerable scrapes attendant upon a jolly evening spent at a music hall, where they meet a fascinating young woman known as "the dream."

A man whose overcoat has been taken by mistake, an unpaid and irate cabby, and the unexpected arrival of Lulu, "the dream," just as Mrs. Bliss suddenly returns from a visit South, afford trouble enough; but the fun and complications continue until the end of the last act.

Mr. Ott loses no opportunity for increasing the fun, and is ably supported by a company including Montague and West, the Farnsons, Burt Jordan, Abbott Davison, Leslie Marion, Almora Hall, Miriam Martell, Camilla Martine, John McVeigh, and Kate Montrose.

Third Avenue—The Shaughraun.

That sterling old drama of Irish life, *The Shaughraun*, was produced here last evening by a specially selected company, including Edward McWade, who is featured as Conn.

Mr. McWade's performance of the part of the devil-may-care hero was brilliant and effective from every point of view. His brogue had the true ring, and he carried his audience with him from start to finish.

H. Percy Meldon as Captain Molineux, and Ashley Miller as Robert Ffolliott, and Richard Lyle as Father Dolan, were excellent, while John Walsh as Miles made a tremendous hit with his songs and some stories. Boudicaut never heard of Annie Haines as Claire, Dorothy King as Arte O'Neill, and Emmerin Campbell as Moya, were entirely capable. The scenery was appropriate and tasteful. Edward Estus and the wargraph were the vaudeville features.

Columbus—What Happened to Jones.

What Happened to Jones brought many a hearty laugh from a good-sized audience at the Columbus last night. George Thompson, Jr., Gerald Griffin, J. W. Cope, Francis Drake, Mrs. Cberle, Mabel Montgomery, and Florence Robinson kept up the interest and merriment to the close. Next week, *The Red, White and Blue*.

Andrew Mack was seen in *The Irish Gentleman* at the Columbus last week. As Jack Shannon Mr. Mack won the sympathy of his audience by his intelligent and convincing performance. His songs were a special feature.

Grand Opera House—Have You Seen Smith?

Davis and Keogh's company in *Have You Seen Smith* began a week's engagement at the Grand Opera House last night before a large audience. The cast and the comedy itself are much the same as when seen here at another theatre earlier in the season. The comic talents of James F. Dolan as A. Bleeker Knight, Jack Tucker as I. Works Days, and Ida Lenhart as Mrs. Ann Days were highly appreciated. The rest of the company did the work allotted to them with sprightly vigor. Joe Natus winning considerable applause for his singing of "Sweet Savannah." Next week, Charles H. Yale's *The Evil Eye*.

At Other Playhouses.

CASINO.—The production of *La Belle Helene* is announced for Thursday evening.

FIFTH AVENUE.—A Runaway Girl continues to please large audiences.

MANHATTAN.—The Turtle's one hundred and fiftieth performance was celebrated last evening by souvenirs.

HERALD SQUARE.—Della Fox commemorated her one hundredth performance in *The Little Host* by distributing souvenirs last night.

BIJOU.—May Irwin goes merrily on in *Kate Kip, Buyer*.

GARDEN.—Viola Allen and The Christian remain.

MADISON SQUARE.—On and Off will be followed next week by *Because She Loved Him So*.

LYCEUM.—Trelawny of the Wells continues at this theatre.

ACADEMY.—Sporting Life has begun the last week of its long run. Andrew Mack will follow in *The Ragged Earl*.

EMPIRE.—Phroso is the attraction offered by the stock company.

MORE OF SATAN'S SORROWS.

There was no performance at the Broadway Theatre last evening, and the career of *The Sorrows of Satan*, the attraction at that house, came to an abrupt halt.

The production was backed by Simon Dessau, who is said to be a diamond broker. On Saturday evening Mr. Dessau, who had established an office for the company in the Broadway Theatre Building, caused the effects in this office to be moved out, and with his representative, F. M. Chapman, disappeared from view. Yesterday morning deputy sheriffs took possession of the scenery and costumes, to foreclose a mortgage which, it then was learned, Mr. Dessau had given to the scene painter and costumer. These facts were explained to the company when they assembled for the performance. While they were willing to play for Manager McCormick, of the theatre, they did not wish to appear otherwise unless with the assurance that salaries would be paid. Hence no performance was given.

John E. Kellard, who played the leading part in the production, said to a *Mirror* man:

"There was a week's salary due me on Saturday evening. When the facts in the case were told to me, I stated that I was willing to go on, provided I was assured that a portion of the receipts would go toward paying the salaries of the minor people in the cast. Mr. McCormick informed me that this was impossible, as the sheriffs would seize all the company's share of the receipts to satisfy their claim. I then refused to appear, as I did not propose to play for the purpose of paying the debts that Mr. Dessau had contracted, and not settled."

THE EVIL EYE.

Charles H. Yale's new trick comedy, *The Evil Eye*, or the Many Merry Mishaps of Nid and the Weird, Wonderful Wanderings of Nod, will have its first performance in New York at the Grand Opera House next Monday night. This attraction, judging from reports, has achieved well-merited success wherever produced, from the fact that it is a departure in the line of the spectacular, embracing pantomime, opera and drama, said to be symmetrically interwoven. The costuming is said to be particularly attractive, and the scenes, showing a Holland village, a cafe and hotel in St. Petersburg and Castle Drachenfels on the Rhine, are picturesque. A cast of over fifty persons is required.

ROSENTHAL BUYS A COMEDY.

J. J. Rosenthal has signed a contract with Charles Horwitz to produce the latter's new three-act comedy, *How Wilkins Got Married*. Mr. Rosenthal is enthusiastic over the work of Horwitz and says it is the best bit of theatrical property he has so far handled.

CUES.

Brown's in Town is to open at the Bijou on Feb. 20. J. J. Rosenthal, its enterprising and resourceful manager, writes: "It's a great farce and has made a big hit. It will undoubtedly catch them in New York."

William Winter, who has been seriously ill since Christmas, is now happily convalescent.

The St. Louis *Star* says of Mildred Holland as Fan Fan in *Two Little Vagabonds*, that she has again justified the hearty commendation of its critic at the time of her first appearance there in that role.

Jacob Litt is at Hot Springs, Va., for a week.

Frank M. Richardson, press agent for Paul Gilmore, reports excellent business for *The Dawn of Freedom* throughout New England, in spite of the prevailing hard times. The press of Boston was especially favorable to play and players. Mr. Gilmore is playing an engagement at the Academy of Music, Jersey City, this week, and after a week in New York will tour South and West. He has put *The Three Guardsmen* in active rehearsal, and will soon make a notable production of it.

Arta Bowen left for Chicago last week for a consultation with an author who is writing a three-act comedy in which she may star this Spring. She will use *Woman's Wiles*, a one-act play, which was successfully presented here, as a curtain-raiser.

Ben D. Stevens, assisted by Robert Hunter, will manage the various entertainments at Manhattan Beach next Summer.

Mrs. Edward Mordant (Virginia Stuart), who has been ill with the grip, is convalescent.

Julia Calhoun, late prima donna soubrette of the Calhoun Opera company, was granted an absolute divorce by Judge Maddox last Friday from Kirtland Isaac Calhoun.

W. H. McGowan, of Urbana, O., *The Mirror's* oldest correspondent, has commenced his twenty-first year of service for this journal.

John F. Ward, of Smyth and Rice's forces, arrived in New York last week.

Brady and Ziegfeld have acquired the American rights to the Parisian burlesque, *La Petite Zaza*.

Aline Potter, late of Della Fox's company, is seriously ill in Boston.

Manager Rudolph Aronson, of the Bijou, was a victim of the grip last week.

The Frawley company's extended tour ended on Saturday in Kansas City.

Mrs. Beaumont Packard has recovered from her recent illness and spent part of last week in Washington regaining her strength.

Among the companies reported to have closed their seasons last week were *The Real Widow Brown*, *Johnny on the Spot*, *Tempest Tossed*, and *The Midnight Alarm*.

James Colville has returned to New York from St. Louis, where he has been playing in stock.

Will Elliser and Belle Chamberlin were married on Dec. 9, in Pittsburgh, not in Chicago as has been announced.

B. F. Cheney, husband of Julia Arthur, applied last week for the vacating of an injunction granted to Theodore Moss to forbid the removal of Miss Arthur's scenery from Wallack's Theatre. Miss Arthur expects to resume her tour on Jan. 23.

The annual testimonial to Manager A. H. Sheldon, of the People's Theatre, will take place on Sunday evening, Jan. 15. A number of vaudeville artists will take part.

Harry Bagge will leave *Sporting Life* at the end of its New York run on Jan. 14.

MATTERS OF FACT.

Owing to the change in policy of the Grand Opera House Stock company, St. Louis, Frank Rollston, its leading man, is at liberty. Mr. Rollston played *Le Guiche* in the Chicago production of *Cyrano de Bergerac*, but resigned his part to join the stock company.

Another record was established at the Kensington, Philadelphia, by the return engagement of Rice and Barton's company. *Little Afrim* (Idylla Vynor) is again at work, having been indisposed for a week at Baltimore.

From all accounts Hal Reid's latest play, *Knobs o' Tennessee*, has made a bigger hit than his *Human Hearts*. Both the play and the author, who impersonates the leading role, have received the best of notices. Mr. Reid is ably supported by Margaret Elmer.

The costumes and scenery of a big production can be bought cheaply by communicating at once with "L. C. T." this office.

Virginia Stuart, who has just recovered from a serious illness, invites offers for leading roles. She may be addressed in care of the principal agents or at the Sturtevant House.

For Her Sake, in which Edwin Gordon Lawrence is starring, will be seen in Cincinnati next week. A week at the People's Theatre, this city, will follow.

"L. H. M." care this office, has a light comedy sketch suitable for vaudeville which he will sell outright.

Amy Ames having resigned from the Natural Gas company is open to offers from reputable attractions only. Her character with this attraction was the feature of the performance.

In the advertising columns this week will be found strong press endorsements by the Philadelphia papers of Jerome's Herald Square Comedians, presenting *A Jay in New York*. They played the week of Dec. 19 to 23, and, owing to the demand of the patrons of the Park Theatre for a return date, the attraction was booked there New Year week, and it is stated that on New Year's Day they played to more admissions than any other attraction in Philadelphia, this too, in the face of a rise in prices of 25 per cent. over their previous engagement. Their second week's business netted \$1,125. All communications in regard to time should be addressed to Paul M. Furman, Park Theatre, Philadelphia, Pa. The attraction is under the sole management of Frank Jerome.

Howard Wall gives notice that M. M. Schwartz is no longer associated with the International Play and Amusement Bureau and requests that communications regarding typewriting, etc., should be addressed to him at 136 Broadway.

Professionals playing Providence, R. I., are invited to stop at M. M. Aymer's, 54 Westbasset street, where furnished rooms can be let reasonably.

Will J. Hardman, who has had an extended experience in vaudeville, will write sketches and monologues on short order. His address is 126 Third avenue.

A good attraction on a guarantee or first money is wanted at Sioux Falls, S. Dak., for the week of Jan. 23.

To complete their organization, Stewart and Phillips want some good people equipped with wardrobe. Hendrick, W. Va., is the address at which they should be communicated with.

Margaret Hayward, who played the character roles with the Park Theatre Stock at Brooklyn, is disengaged. She may be addressed in care of this office.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

William T. Carleton, assisted by Clara Wisdom, presents for the first time a musical comedy called *An Opera Rehearsal*. Maude Courtney, who sings the old songs, makes her first appearance here since her successful Western tour. Maud Nugent, comedienne; Willis and Loretto, comedy duo, and the Donovans, Irish sketch artists, are the other headliners. The bill also includes Ella Wesner, male impersonator; Brown, Harrison and Brown, comedy trio; Astell and Howard, contortionists; Ford Brothers, dancers; Tom and Gertrude Grimes, comedy duo; Kilroy and Britton, vocalists; Emery and Russell, instrumentalists; Lawson and Namon, bicyclist and bag-punching act, and Caffrey's dogs. Tony Pastor sings his new songs every evening.

Koster and Bial's.

John Higgins, champion all-around jumper of the world, makes his first appearance here this week in a series of his remarkable feats. The other features are the Hegelmans, aerial performers; the Dantos, sensational dancers; Ida Heath, transformation dancer; Pantzer Brothers, head-balancers; the Allison Troupe, acrobats, and the pantomime, *An Affair of Honor*.

Keith's Union Square.

Bert Coote and Julia Kingsley and a specially selected company, including George Henry Trader and Harry Cashman, head the bill, presenting for the first time here Mr. Coote's new version of J. B. Buckstone's farce, *The Dead Shot*. The others are Edward M. Favor and Edith Sinclair, in their new sketch, *A High Roller*; Baron's trained dogs; O'Brien and Havel, acrobatic comedy duo; the three Avolts, acrobats; Conroy and McFarland, comedians; Mr. and Mrs. F. K. Tobin, musical artists, who make their New York debut; Huline Brothers, musical clowns; Baldwin and Daly, acrobatic comedians; Fred Brown, dancing comedian; Masse, comedy juggler; Ely and Harvey, and Girard and West. The biograph is retained.

Proctor's.

Frederick Bond and his company head the bill in *Her Last Rehearsal*. The other attractions are Gus Williams, comedian; Leonidas' cats and dogs; Hugh Stanton and Florence Modena, in their new sketch, *For Reform*; El Zobeide, contortionist; McBride and Goodrich, comedy duo; Mason and Forbes, eccentrics; Whitney Brothers, musicians; Nellie Bart, soubrette; the three Murray Brothers, musical comedians; Mlle. Ancion, trapeze artist; Dick and Alice McAvoy, comedy duo; Tom Mack, comedian; Glenroy Brothers, boxers, and Stevenson, slight-of-hand performer.

Pleasure Palace.

John C. Rice and Sally Cohen in *Our Honey-moon*, by Herbert Hall Winslow, head the bill. The others are Morton and Hevelie, comedy duo; Thorne and Carleton, farceurs; Sam Marion and the McCoy Sisters, singers and dancers; Kleist Brothers, musical comedians; Flood Brothers, comedy acrobats; Pitrot, mimic; Zazel and Vernon, comedy bar performers; Spencer Brothers, comedians; Olliro, contortionist; Bennett and Rich, song illustrators; Leonzo, juggler, and the La Porte Sisters, duettists.

Weber and Fields' Music Hall.

Clay Loftus, the English mimic, will be a special feature of the bill here for the next two weeks, giving her imitations of well-known players. Hurly Burly, Cyranose, and The Heathens, with their big star casts, are continued. In the olio preceding the burlesques are the Dillon Brothers, parody singers, and Dave Meier, bag-puncher.

Harlem Music Hall.

Lillian Burkhardt heads the bill in *A Passing Fancy*. The others are Eleanor Falk, in her new specialty; Reno and Richards, Falke and Senon, Murray and Alden, William J. Mills, Eldora and Norine, and Marguerite Ferguson. The vitagraph is also a feature.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The bill of last week is continued, with specialties by Bettina Gerard, Fatima, Carrie Scott, Stirk and Anita, Belmont and Weston, Clark and Thompson, and Sie Hassan Ben Ali's Arabs.

MINER'S BOWERY.—Sam Scribner's Gay Morning Glories appear for the first time on the Bowery with a burlesque and olio presenting Grant and Grant, Madeleine Franks, Willis and Barron, McCabe and Sabine, McPherson and Hill, McCloud and Melville, Preston and Balmaine, and Dorothy Neville. The Royal Burlesquers follow.

LONDON.—The High Rollers offer two burlesques and an olio showing Charlie Weber, Fabian and Carlton, Tom Nolan, Cora White, Sylvia Starr, Mackie and Walker, and the Washburn Sisters. Weber's Parisian Widows follow.

MINER'S EIGHTH AVENUE.—Abe Leavitt's Rents-Santley company are back in town with their two burlesques, and Lottie Elliott, the Sisters Engstrom, Charles Robinson, Walker Sisters, Van Leer and Barton, and Marion and Vedder.

OLYMPIC.—Zero is the week's attraction in the Harlem district.

DEWEY.—The Gay Masqueraders is the attraction this week. The company includes the four Nelson Sisters, acrobats; Sparrow, juggler; Morrissey and Rich, Ralph Johnstone, and others. Creme de Menthe is the burlesque, introducing a large chorus. A troupe of female bicyclists are a special feature in a three-mile race.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Perugini, who is better known as a singer than as an actor, made his reappearance in vaudeville last week in a sketch called *The Sorrento Scarf*, assisted by Rosabel Morrison. The author's name was not given. The little play is supposed to depict life as it exists among a certain class of Italians in New York city. The characters are a husband and wife. The wife is discontented and meditates running away with a fellow called Rudolph, who has promised to make her queen of the stage. The husband discovers Rudolph's letter and threatens to kill her, but finally forgives her as

she promises to be a faithful wife in the future. The play is fairly interesting, but the ending must have been arranged to suit the ladies and children who attend vaudeville houses in the afternoon, as no man with a spark of real Italian blood in him would have hesitated a moment about killing his wife after discovering her guilt and hearing her confess to it. Both Perugini and Miss Morrison used excellent dialects and acted with considerable force. Harry Lacy scored a genuine hit in Bob Rackett's *Pajamas*, written by himself and Jane Marlin. It is one of the brightest and daintiest sketches in vaudeville, and Mr. Lacy deserves the success he has won with it. He was ably assisted by Ida Van Sicien, who, however, would do well to rattle her laces off more briskly. Press Eldridge kept the audience happy for twenty-five minutes with his songs and sayings. He certainly knows how to make people laugh, even if he does have to act the buffoon instead of the humorist most of the time. Servais LeRoy made a hit in his illusions, some of which are new. The Huline Brothers, English musical clowns, made their American debut with considerable success. They use familiar make-ups, good, old-fashioned English puns and a variety of instruments, which they play very well. The Marco Twins repeated a hit they made during their first week. Master Joe O'Hare, a boy with a sweet alto voice, made one of the hits of the bill. He sang with rare expression a touching song about a choir boy, with an appropriate setting, and to the accompaniment of an organ, winning plenty of applause. His encores were well selected, and he may be credited with making a sound hit. T. Nelson Downs mystified every one with his coin manipulations. Hal Merritt's new specialty caught on, and he was liberally applauded. Samuel Siegel played very cleverly on the mandolin. John and Nellie Healy, Derenda and Breen, John E. Drew, and Lester and Jermon were also in the bill. The biograph, as usual, had some new views.

PLEASURE PALACE.—Hugh Stanton presented a new sketch called *For Reform*. It tells the story of a little domestic difficulty between a husband and wife, on account of the latter's mania for attending meetings of the Women's Reform League. By adopting rigorous methods the husband convinces his better half of the error of her way, and she promises to give up her reform ideas and attend to her duties at home. The sketch opens quietly, but the action grows brisk toward the end and the audience expressed approval by loud laughter. Mr. Stanton played the husband with ease and naturalness, and Florence Modena was quite effective as the wife. The name of the author of the skit was not given. The star feature of the bill was Augustus Thomas' adaptation of Dickens' story, *"The Holly Tree Inn,"* which was given by the same excellent cast that produced it at Proctor's down town house a few weeks ago. Katie McArdle and Frixie Morrison as the youthful elopers won the hearts of everybody by their simple, unaffected acting, and William Sprague, Millie Sackett and J. D. Evans gave them excellent support. The piece was staged very prettily. Charles and Minnie de Val were among the best liked numbers on the bill. Their acrobatic comedy sketch is full of good tricks. Emille Sells and Fritz Young were equally successful in an act on somewhat similar lines, and they won plenty of applause. Mlle. Malta scored heavily with her beautifully illuminated dances, which are cleverly arranged and neatly executed. Leonidas' dogs and cats, which were put in as an extra attraction, made their accustomed hit with the young folks. They are marvelously well trained. Alma Doerge, a pretty soubrette, who sings and dances well, made a hit with *"Zizy-Ze-Zum"* and other songs. Dick and Alice McAvoy portrayed the eccentricities of the children of the East Side very cleverly. Dudley H. Prescott imitated banjos, telephones and other things. Gallagher and Barrett rattled off several good gags and won many laughs. Mason and Forbes, the Brothers Gloss, Mazur and Mazette, Walter and Mamie Deaves and their marionettes, and Mitchell and Prince were also in the bill.

KOSTER AND BIAL'S.—The Hegelmans, those wonderful aerial performers, received an ovation at every performance last week. Their work is so daring and so neatly done that it is a real treat to watch them. The other acrobatic acts on the bill scored big hits. Virginia Aragon, on her lofty wire; the Pantzer Brothers, head-balancers; the Allison Troupe, acrobats, and the Metweeds, dancers and tumblers, were all very pleasing. Ida Heath, in her transformation dances; Mlle. Marzella and her great troupe of educated birds, and the Dantos, in their sensational dances, also met with favor. *An Affair of Honor*, about which there has been so much talk, closed the bill.

HARLEM MUSIC HALL.—The bill was furnished by Clark Brothers' Royal Burlesquers, who gave a fairly satisfactory entertainment. The performance was reviewed in *THE MIRROR* early in the season.

TONY PASTOR'S.—Lillian Burkhardt was the principal headliner of a remarkably good bill. She was seen once more in Grant Stewart's bright comedy, *A Passing Fancy*, which made an unequalled hit. Miss Burkhardt played with her accustomed skill and held the attention of the audience throughout the action of the comedy, in which she had a great deal of hard work to do. Her new leading man, James McCurdy, made an excellent impression. Miss Burkhardt's new gown, which is a wonder, was much admired. Morton and Revelle, who are extremely popular here, as they are everywhere else in fact, made a tremendous hit with their comedy dialogue and rag-time songs. The three Rackett Brothers presented a revised version of their musical act with considerable success. Edna Aug, who did not have enough work at the Casino to keep her as busy as she likes to be, ran down to Pastor's every afternoon and evening after her work uptown was over and did her neat little specialty. She is decidedly clever and will probably be heard from some day, as she is hard-working and ambitious. Lew Bloom and Jane Cooper, who bob up frequently, made the same old hit in their sketch, *A Picture from Life*. Charles B. Lawlor and Thomas C. Connors sang several songs which struck the fancy of the audience, including a war love-song, with an elaborate setting. A little girl who called herself Corinne during the early part of the week, but who, acting probably under the kindly advice of Mr. Pastor, changed her name on Thursday to Florine, proved a rather pleasing, if somewhat precocious, little damsel. She sang *"The Moth and the Flame"* and a couple of coon songs quite well and received a good deal of applause. She has evidently been overtrained, and she lacks the demureness and artlessness one likes to see in a child of her years. Lew Simmons and Clark Gibbs, two good old-timers,

scored a hit in their sketch. The others who contributed to the programme were Harry Steele, Harry and Sadie Fields, Borani Brothers, Mortimer and Darrell, Corbin and Waldorff, Little Mamie Grey, and Mlle. Sabon. The one and only Tony Pastor was on hand every evening with some new parodies, which pleased his faithful patrons immensely and brought him hearty encores.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—A succession of holiday crowds packed this cozy playhouse at every performance last week, and laughter reigned as usual. Owing to the continued illness of Lou Fields, Peter F. Dalley continued to play Cyranose, and his hit was as big as himself. Joe Weber and Dave Warfield managed to play three parts between them, and their jokes and business went extremely well. The other members of the company were as happy as ever, and the pretty girls of the chorus scored their accustomed hits. Lafayette, the clever and versatile entertainer, scored a decided hit with his original and novel act. His Sousa imitations were received with great applause. The Dillon Brothers, whose names were unintentionally omitted from last week's *Mirror*, sang several parodies which met with favor.

PROCTOR'S.—Henry E. Dixey, the versatile performer, who seems to be able to adapt himself to all sorts of situations, made his reappearance in vaudeville last week in a new sketch written for him by Charles Horwitz, called *The Mystery of the Mortgage*. It is patterned after the sketches done here by Fregoli, and is very neatly put together. Mr. Dixey appeared as a young man, a young girl, an old man and a German Baron with a fearful and wonderful make-up. The characters appear, disappear and reappear in rapid succession, and the lines are so arranged that a consecutive story is told. The various characters are cleverly sustained by Dixey, who is as easy, graceful and charming as ever. Mr. Horwitz is to be congratulated on being able to fit Dixey with a sketch which gives him a chance to get away from the rut in which he has traveled too long. His success was emphatic, and he ought to find pleasant and profitable work in vaudeville for the rest of the season. As an encore he gave his imitation of Irving and Mrs. Sterling in *Faust*, and did some smart sleight-of-hand tricks, including the tearing of a pack of playing cards into halves and quarters. John T. Thorne and Grace Carleton put on a new sketch in which they utilized the methods of fun-making which have made them popular in the past. They made a distinct hit and laughter was almost continuous while they were on. The McCoy Sisters and Sam Marion, assisted by Minnie McEvoy, repeated the big hit they made at another house a few weeks ago, in the extremely neat and refined sketch, which includes some good comedy and some very pretty dancing. Stinson and Merton were as diverting as ever in their absurd sketch, which is full of good-natured fun. Ray L. Royce's character impersonations were received with great favor and he was liberally encored. Jerome and Alexis scored with their pretty stage setting and unique *"frog and lizard"* act. Bennett and Rich sang several songs with illustrations, which made hits. *The Moth and the Flame* was especially well liked. The novel act of the Kleist Brothers proved very pleasing. Hodgkins and Leith were funny in a grotesque way in their rube sketch. N. Ceballos, the three Onzi Sisters, Bench and Kennedy, and the Flood Brothers were also in the bill.

The Burlesque Houses.

DEWEY.—Williams and Walker and their big company of colored performers, who are now under the direction of Hurtig and Seamon, did a splendid business here last week. Their entertainment is capital and includes nearly everything in the "coon" line, from buck dancing and rag-time melodies to selections from grand opera. The stars scored as usual in their specialty and appeared to advantage all through the bill. The Black Carl, a colored magician, is a new member, and he made a hit with some neat tricks. Goggin and Davis, Hodges and Lauchner, Henry Williams Overton and Halliday, Mallory Brothers and Brooks, Lottie Thompson, Ollie Burgoyne, and the other members of the company helped in the fun-making. The new tour of the company has started off with a boom, which will probably keep up for the rest of the season.

SAM T. JACK'S.—A new burlesque, *A Hot Time in Alaska*, was put on last week and it pleased large audiences. It was about a company of burlesquers who went to Alaska to edify the miners, and who defied the chill of Chilkoot Pass and the Klondike by ringing in assorted specialties, some calculated to raise the temperature. Fatima did her familiar dance, and May Belle, Carrie Thomas, Gussie Vivian, Mae Leslie, Lotta Lewis, Mlle. Ordair, George E. Behan, Carl Anderson, James Thompson, and the rest were cast happily. In the first part Bettina Gerard made her reappearance, offering a song. The living pictures scored as usual, and the olio, led by Carrie Scott, included Clark and Thompson, Halliday and Ward, and Stirk and Anita.

LONDON.—Joe Oppenheimer's *Miss New York, Jr.*, returned to town last week and played a big week on the Bowery.

MINER'S BOWERY.—At this theatre Joe Oppenheimer's other company, *Zero*, attracted large audiences on its return to the East Side.

MINER'S EIGHTH AVENUE.—Bryant and Watson's Australian Beauties came back to the city and entertained crowded houses all the week.

CISSIE LOFTUS' NEW CONTRACT.

Clissie Loftus, who was imported for Koster and Bial's, and who was to have made her appearance at that house last week, stuck to her ultimatum, and as Manager Aaronson refused to remove *An Affair of Honor* from the bill, she did not appear.

She did not disappoint the public, however, as she appeared at the Casino in the garden scene of *A Dangerous Maid*, and scored a great success with her imitations of stage celebrities. She is the same simple, unaffected girl she was when she appeared here four years ago, but her talent for mimicry has developed wonderfully, and she made distinct hits with imitations of the voices and mannerisms of Fay Templeton, May Irwin, Edna May, Phyllis Rankin, and Dan Daly. While all of her imitations are excellent, the one of Daly made the strongest impression. It was evident that Miss Loftus had studied Daly thoroughly, as the imitation was accurate to the smallest detail. She closed her performance with an extremely graceful dance.

Last week Miss Loftus signed a new contract with George Lederer, who will attend to her bookings during the remainder of her stay. This week and next she appears at Weber and Fields' Broadway Music Hall, and later she will be seen in several of the larger cities.

LILLIAN BURKHART'S GOWN.

Lillian Burkhardt wore a new gown at Tony Pastor's last week, which is worth more than passing notice. It is an imported dress, and is an exact duplicate of one made by Worth for Mrs. George Gould. It is made of shrimp pink mirror velvet profusely trimmed with old mechin lace, spangles and rosettes. It was a dazzler for Pastor's patrons, and caused much comment among the women in the audience. Miss Burkhardt is the star of the bill this week at the Harlem Music Hall. On Friday evening souvenir booklets, containing pictures of Miss Burkhardt and views of her home, *"Idle Hour,"* at Bensonhurst, will be distributed.

KEITH NOT INTERESTED.

In the vaudeville correspondence from Washington last week it was stated that the new manager of the Grand Opera House, in that city, had formed a connection with the Keith circuit for the purpose of securing acts. This is an error, as the Keith management is entirely independent, and has formed no connection with any other theatres or circuits.

A COMING STAR.



ROSE MELVILLE.

It is seldom that a member of a company whose name is not even on the programme makes the hit of the performance and awakes the next morning to find the newspaper reviews devoted principally to praise of the unknown. This is what happened in Kansas City the other day, when Rose Melville, who will be remembered as the funny "jay" girl in *Little Christopher* at the Garden Theatre a few seasons ago, unexpectedly joined Mathews and Bulger in their rag-time opera, *By the Sea*.

The managers, seeing Miss Melville's hit, put their heads together and built up the newswoman's part, so that now it is the principal female role in the play, which will open shortly in a Broadway theatre.

While Miss Melville is closely associated in the public mind with her own comedy creation, *"Sis Hopkins of Slab Hollow,"* she has developed into an excellent singing comedienne. Her notices in St. Louis, Detroit and the other cities played since her present engagement began have been without exception very laudatory, a point being made in each of her remarkable versatility, in playing the part of a dashing burlesque actress with so sure a touch and in so completely hiding her identity in the part of the gawky "jay" girl, Sis Hopkins.

In response to several offers of long standing from English managers for her appearance in the London music halls, Miss Melville has decided to go across in the early summer, and after a short season abroad she will return to open in New York in an up-to-date musical comedy the rights to which she has just secured.

Although Mathews and Bulger began negotiations with Miss Melville before the opening of the present season, it was not until a few weeks ago that arrangements were consummated which resulted in her joining them at short notice in Kansas City. Her hit was instantaneous and phenomenal, and the dramatic critics were unanimous in praise of the exuberantly funny young woman who appeared as the country girl, whose mother had told her that "there's no use in doin' nothin' for nobody that don't give you nothin'."

AN OBNOXIOUS PRACTICE.

Some of the comedians in London are said to receive such large sums for springing gags in which they advertise certain wares, that salary is a secondary consideration with them. According to a writer in the *Illustrated*, some of them are willing to pay managers for the privilege of appearing, in order that they may earn the fees given them by the manufacturers of soaps, blackings, patent medicines, etc.

This is a pretty state of affairs. The custom of advertising from the stage is not practiced very extensively on this side, as both managers and audiences resent it fiercely. It is bad enough to have to read the signs in the surface and elevated cars, without having an evening's fun spoiled by being told that Jones' baby powder or Brown's corn cure is the very best in the market.

A young woman who appeared in a high-class sketch at a local vaudeville house not long ago rang in an advertisement for a certain brand of gloves, and the natural inference is that she drops a postal card to the favored firm whenever she finds her fingers peeping through the tips of the last pair they sent her.

The custom should not be allowed to take root here. We have troubles enough now without having to stand the "advertising comedian."

TOM MARTIN MARRIED.

Tom Martin, the genial and popular stage-manager of Tony Pastor's Theatre, was married on Sunday, Jan. 1, to Elizabeth Lohman. The ceremony took place at St. Ann's Church in East Twelfth Street, and was performed by Rev. Father Sullivan. After the knot had been tied the happy pair and a few invited guests repaired to Weil's Hotel, on Fourteenth Street, where a splendid banquet was served, and flowing bumpers were emptied to the health and prosperity of the bride and groom. Among those present were Edwin Latell, Sam Holdsworth, the Etting Sisters, Will F. Denny, and others. The music was furnished by Fred Highland, the popular pianist. Both Mr. and Mrs. Martin have many friends in the profession, and the good wishes of every one connected with vaudeville will follow them throughout their voyage on the sea of matrimony, which has begun so auspiciously.

THATCHER WILL SETTLE DOWN.

George Thatcher, the merry minstrel, who has been conducting a road house near Fanwood, N. J., for some time past, has purchased a farm at Westwood, N. J., where he will settle down to a life of rural simplicity. He will raise the regulation bunch of G. strings on his chile, and make regular visits to the village store, where he will debate with his fellow-haystackers on expansion, the Chicago platform, the high price of putty, and other absorbing topics. Here's to George! May his potato and onion crops never fail, and may he find as ready a market for his

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

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RE-ENGAGED

CHARLES M. SEAY

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HARRY BROWN IN A GAME OF GOLF.

Mr. Seay has received the highest praise for his work in the above comedy by the press, public and profession from Back Bay to the Golden Gate.
Columbia Theatre, St. Louis, January 15th. Commencing Keith Circuit, Union Square Theatre January 23rd.

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MARSHALL P.
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LAST
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AT THE
PARK THEATRE,
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THE VAUDEVILLE SUCCESS OF THE YEAR.

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Conceded to be an
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garden truck as he did for his jokes, which re-
tained their popularity through two generations.

THE ENTR'ACTE ANNUAL.

The London Entr'Acte Annual for 1899 has
been received. It is very tastefully printed, and
the splendid showing in the advertising pages
gives indication of the high regard in which this
bright little paper is held by the music hall frater-
nity of Great Britain. Several cartoons by
Alfred Bryan are a feature, and there are arti-
cles, stories, and poems by H. Chance Newton,
Johnnie Gideon, Richard Kenny, Bessie Smith,
William H. Combes, and others. The Annual
was compiled by W. H. Combes.

LIZZIE RAYMOND GOING TO LONDON.

Lizzie B. Raymond, the clever comedienne,
will cross the ocean next Summer and will open
at the Tivoli, London, on Bank Holiday, which
occurs in August. Miss Raymond's contract
was signed by "Manny" Warner, who represents
the firm of Warner and Sons, of London. The
brisk, breezy style of Miss Raymond ought to win
popularity for her in London, and she will prob-
ably become as great a favorite over there as she
is here, which is saying a great deal.

VAUDEVILLE JOTTINGS.

Spencer Kelly, who created the parts of Lieut-
enant Fife in 'The French Maid' and the baritone
role in 'Morocco Bound' in England, has returned
to New York with the intention of singing in
vaudeville and at concerts. He is a native of
Kansas City, Mo., but has spent many years
abroad. He has been on the stage over thirteen
years.

Mrs. George Thatcher is seriously ill with grip
at her home in Fanwood, N. J.

Madge Ellis is playing in pantomime in Lon-
don.

Lydia Yeamans-Titus made her reappearance
in London on Boxing-night at the Empire.

One of Macart's monkeys went on a spree in
Omaha last week, and the incident was extensivel-
y written up in all the city papers.

Tom Myers, the New York dramatic agent re-
cently secured by Morris Myerfeld, president of
the Walter Orpheum co., to manage the Los An-
geles Orpheum, has started a series of mid-week
souvenir matinees which have attracted unpre-
cedented attendance and add materially to the
house's prestige and profits. Elegant engrav-
ings of Mme. Camilla Urso were given Dec. 28,
and copies of Cyrano de Bergerac on Jan. 4.

William Jerome's Herald Square Comediana,
presenting 'A Jay in New York,' were so success-
ful during the week of Dec. 20, at the Park
Theatre in Philadelphia, that they were imme-
diately re-engaged to play New Year's week.
The company is headed by Charles H. Boyle and

Carrie Graham, and includes the Booming Trio,
Beeson and Lulu, Aggie Baron, Murray and
Murray, May L. Bell, Thomas Sedgwick, May
Morton, Mardo Brown, Della Foy, Charles Cole-
man, Jules Forget, and Frank Jerome. Boyle
and Jerome will send out two new farce-comed-
ies next season, 'A Runaway Match' and 'A
Lucky Number.'

Among the coming attractions at Keith's
Union Square Theatre are Nell Burgess, Joa-
quin Miller, Ezra Kendall, Mr. and Mrs. Edwin
Milton Royle, Bert Coote and Co., Aubrey Bou-
cicault, The Four Cohans, Marie Jansen and
Wood and Sheppard.

Bert Shepard, the American comedian, ap-
peared at the Gallery Club, London, on Dec. 18,
and scored a big hit in his monologue.

J. Aldrich Libbey is making big hits singing
"College Chums Forever," "Born at Sea and a
Sailor," "Taps," and "The Old Man's Story."

The Brothers Griffiths, Irma Lynnes, Jeanne
Allene, the Bixfords, the Escamillos, the Mont-
rose troupe and Henry French are among the
foreign attractions booked for Koster and Blai's.

Louis M. Granat was engaged by Joseph M.
Gaites as a special feature for four weeks, dur-
ing the run of 'The Air Ship' in Chicago.

Gertie Gilson has closed with Davis and
Keogh's 'Have You Seen Smith' Co. and will rest
for a few weeks, as she has lost her voice. When
she recovers she will return to vaudeville. Next
season she will be one of the features in a new
farce-comedy production.

Jones and Sutton have made hits recently at
Baltimore and Washington.

The Robinson-Baker Trio have made a phe-
nomenal hit at the Casino, Paris. Baker has
defeated all of the European jumpers and has a
standing challenge with 'Sporting Life of London'
to jump any man in the world.

W. H. Maxwell and Daisy Dudley, who have
been identified with many popular successes, pro-
duced a new and original comedy sketch, entitled
'The Trial,' for the first time in New York on
Sunday evening, Jan. 1, at the Harlem Music
Hall, and made a hit. The act is made up of
witty lines and catchy songs and the perform-
ers received many recalls for their excellent sing-
ing. The act was written for them by M. H.
Lindeman.

Elizabetha Menzell and her troupe of dancers
and singers have been engaged for a thirty weeks'
tour of Mexico, including four months with Or-
rin Brothers' Circus. When they return to the
United States they will make a tour of the
vaudeville houses. Their act is said to be de-
cidedly novel.

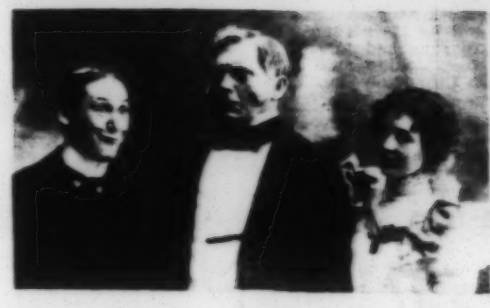
Walter M. Hyde has joined hands with Ethel
Le Roy, the soprano, and will appear in vaude-
ville in an original sketch entitled 'The Pleasure
Is All Yours,' introducing singing, dancing and
comedy work.

Anna Suits will shortly produce her new spe-
cialty, 'The Dream of the Cake-Walk,' at Proctor's.

AN ACT THAT NEVER FAILS!

THE BON-TON-TRIO

In their
Original
One-act
Farce,



MY FRIEND
FROM
IRELAND.

A GREAT HIT at Dockstader's Theatre, Wilmington, Del. This week, Keith's New Theatre, Boston.
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ROR office, until April, then WINTERGARTEN, BERLIN,
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WILLARD SIMMS

THE SINGING MIMIC.

—IN A MOST UNIQUE SPECIALTY.—

Simms made a big hit. He is a most amusing comedian, with methods that are fresh and original.—N. Y. World.
Willard Simms is one of the drawing cards at the Columbia this week. Simms promises to be even more suc-
cessful in vaudeville than he was on the operatic stage.—St. Louis Republic.

WINNING NEW LAURELS CONSTANTLY.

JOS. F. VION, 42 West 30th Street, New York City.

MATTIE KEENE

SINGING COMEDienne.

Miss Mattie Keene's rendition of new songs, between the third and fourth acts, fairly took the house by storm at
both performances.—Wheeling, W. Va., Register, Dec. 27, 1898.

Address Minnion.

LILLIAN and WILLIAM
GREEN and FRIEND

Miss Lillian Green and William Friend, in their one-act farce, Mrs. Bruno's
Burglar, gave an entertainment which is by far the cleverest presented at this
house this season, and should be classed among the leading farces of the
vaudeville stage.—Brooklyn Citizen.

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In their latest London success, THE LILY OF LAGUNA.

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WHO SINGS THE OLD SONGS.

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Return to Tony Pastor's Theatre, Jan. 9-16: Hyde and Behman's, 17-23.
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SISTERS COULSON

Equilibrists and Dancers.

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under the direction of Louis Lesser. She is assisted by the champion pickaninnies, Clarence Brantley and Lizzie Staughton. Special scenery is being painted by John H. Young, and the production will be elaborate in every way.

A valuable coat of arms belonging to Hilda Thomas was lost by a cable car in Chicago a few days ago. This is the dog presented to Miss Thomas last week by the Rough Riders from South Dakota, who were encamped at Chickamauga Park.

Ellen York, of the Broadway Burlesquers, was taken seriously ill during the engagement of that co. in Montreal recently. She did not appear during the engagement, but was able to leave for Brooklyn with the co.

Thomas J. Farron, well known in vaudeville circles and formerly a member of the team of Baker and Farron, has established a theatrical bureau in Buffalo.

Jeanette Enpre, of the American Burlesquers, was a victim of the grip during the Buffalo engagement of the co. and was unable to appear at several performances.

The Hibbard Family, which will be done next week at Keith's by Mr. and Mrs. Edwin Milton Royle, holds the record for the number of "props" used. No less than 168 are introduced. Mr. Royle has refused a large amount of money offered him on condition that he would feature a certain brand of champagne in this farce.

Charles J. Stine and Ollie Evans jumped from Pittsburgh, Pa., to Rockford, Ill., in order to take dinner on Christmas Day with Mr. Stine's mother. It was his first Christmas dinner at home in sixteen years, and he ate so much turkey and plum pudding that he had to rest for the remainder of the week. Stine and Evans will open on the Orpheum Circuit on Jan. 22.

Lotta Gladstone was obliged to be off in New York last week owing to an attack of grip. This is the first week she has lost since last June. She resumed work at Weber and Fields' Music Hall on Sunday evening and is this week at Proctor's Leland Opera House in Albany, N. Y.

Horwitz and Bowers' song "Because" bids fair to become one of the most popular songs of the day.

Milton and Dolly Nobles are now finishing their tour of the Keith circuit and begin a return engagement of six weeks over the Orpheum circuit on Jan. 30.

Barton Hill was interviewed at great length by a representative of the Rochester Herald during the engagement of the H. B. Winter Circus at the Cook Opera House. Mr. Hill chatted very entertainingly of his long experience on the stage.

The De Foreests will return from Europe on March 20 to open on the Keith circuit.

Mr. and Mrs. Edwin Milton Royle have had two offers to star next season in Mr. Royle's one-act comedies, supported by a few first-class vaudeville features.

Banks Winter has a little daughter named Nonie, who is appearing with him in vaudeville.

Charles M. Seay, the clever light comedian, has rejoined Beatrice Moreland and will continue to support her in A Game of Golf for the remainder of the season. He has made a pronounced hit in this sketch from the Atlantic to the Pacific, and has received excellent press notices for his work.

Charles Stewart, late stage-manager of the Casino and Hall's Winter Circus in Chicago and other theatres, has been engaged to manage the stage of the Crichton-Orpheum Theatre, Omaha, and has moved his family to that city.

Bert Coote and Julia Kingsley made the hit of the bill at Richmond, Va., the week before last. Their sketch, Supper for Two, created no end of laughter.

The Prentices required a special permit from the Mayor of Providence for the appearance of their daughter at the Star Theatre, that city. As usual, they scored an emphatic hit.

H. Chance Newton, who writes from London to THE MIRROR over the nom de plume of Galloway, has written an "apropos" called The Three to One Musketeers, which was produced at the Tivoli, London, on Boxing Night, by E. J. Lennen, and A. G. Poulton.

"I Must Love Some One: It Might As Well Be You" and "The Girl With the Roses Red," two new songs by Leslie Stuart, the popular song-writer, are being sung by Vesta Tilley.

Mr. and Mrs. F. K. Tobin, newcomers in vaudeville, who have scored heavily in the West, are making their Eastern debut this week at Keith's Union Square Theatre.

Solaret's new fire dance, in which clouds of smoke and sparks are introduced, was the talk of Buffalo last week. It is probably the most wonderful effect ever introduced in vaudeville. Solaret, with the aid of her electrician, T. J. Clarke, is constantly originating new effects, which baffle reproduction by her many imitators.

Mrs. Sophia Allen fell and broke her leg on an icy sidewalk in Buffalo, on December 28, and has laid a claim with the City Clerk for \$5,000 damages. She and her husband are a sketch team, and they have been compelled to cancel six weeks' contracts owing to the accident.

Harr and Evans have been making a big hit with Grand's Natural Gas. Miss Evans has received excellent press notices for her work as Kitty Malone.

Jerry Hart and Beatrice Leo were engaged on short notice to appear at the Olympic Theatre, Chicago, the week before last. Within a space of seventeen minutes they had their trunk shipped from the hotel to the theatre, rehearsed, dressed and went on, and, in spite of the mad rush, made one of the biggest hits of the bill.

Josephine Gossamer is making a big hit in the West. She has signed with Robert Fulgura for the balance of the season, taking Caron and Hubert's place in the Trans-Oceanic Star Specialty co.

W. T. Carleton is the principal headliner this week at Tony Pastor's Theatre, appearing in a musical comedy, entitled An Opera Rehearsal. Mr. Carleton is assisted by Clara Wisdom, late of the Bostonians, Carleton, and other opera cos.

Olive West has just completed a comedietta called A Pair of Pools, which she will shortly produce in vaudeville.

Loney Haskell was presented on January 1 with a handsome gold chain and an Elk's charm by Hattie, Seamon, and Tuck. Andy Lewis and Barney Meyers were the recipients of fine gold watches from the same source. The entire Bowery Burlesquers co. was tendered a grand supper, and many valuable presents were exchanged.

Josephine Sabel will sail for Europe shortly to fill engagements in London and the Continental capitals. She will introduce her latest repertoire of American songs with which she has been so successful this season.

James R. Adams and his pantomime co. had a big holiday week at the Eden Theatre in Paterson, N. J. His little nephew, Walter Morgan, made a big hit as a boy clown. Adams has been engaged by Manager Dumont, of the Eleventh Street Opera House, Philadelphia, for a two weeks' season in February, to put on short pantomimes. This week he is at Brennan's Theatre, Yonkers, N. Y.

A new burlesque by Harry B. and Edgar Smith, with music by John Stromberg, will shortly be produced at Weber and Fields' Broadway Music Hall.

Mark Melford, the popular English comedian, has produced a new sketch called Peace At Any Price.

S. M. Hyman, the London manager, was booked to sail from Liverpool for New York by the St. Paul on Dec. 31.

Little Edmond Standish opened at the Olympic Theatre, Chicago, on Jan. 2, and scored an instantaneous hit in his character changes, singing, dancing and baton juggling. He is booked for the entire Castle circuit. Before leaving Pittsburgh he was presented with a beautiful gold medal with an embossed Elk's head. The medal was presented by William H. Hahn, Excelsior Hotel, Pittsburgh, Pa., Lodge No. 11, of which Lodge Little Edmond is known as the "Fawn."

Kennedy and Hayes, who were compelled to cancel several weeks' work on account of illness, opened at the Standard Theatre, Philadelphia, week of Jan. 2, and their parody singing and talking act made a decided hit.

Hurtig and Seamon have taken the management of Williams and Walker's Big co., which has enjoyed nothing but prosperity since it has come under their direction. They bought the scenery used by the co. at Koster and Bial's, and have plenty of new printing. Samuel Tuck is managing the co. on the road, and George H. Harris is business manager.

James B. and Fannie Donovan have parted company. Mrs. Donovan will reappear shortly in a new sketch with Billy Barlow.

The Rackett Brothers have made a hit in their new specialty, The Musical Hostlers, which they did last week at Pastor's. They have not laid off since they came East several weeks ago. They open Jan. 16 at the Proctor circuit, and return to Pastor's on March 20.

Elvira Francell has been very ill with throat trouble, and several dates booked for herself and Tom Lewis had to be canceled. She is now on the road to recovery, and hopes to be able to resume work very soon.

Walter Creighton has been engaged to support Patrice in A New Year's Dream and to create the male part in her new sketch.

Bennett and Rich, song illustrators, made a distinct hit at Proctor's Theatre last week with "The Moth and the Flame" and "The Song that Will Live Forever." The latter part of the week they introduced "She Was a Soldier's Sweetheart," and it made a hit. This act is meeting with pronounced success everywhere.

George A. Morrill has opened the Grand Opera House in Norfolk, Va., as a vaudeville theatre.

George Lingard is spending a few weeks at Jersey City Heights prior to introducing his new act in vaudeville.

Louise Thorndyke-Boucicault, assisted by Howard Kyle, is meeting with great success on the Keith circuit, presenting Augustus Thomas' comedy, A Proper Impropriety. The little play is brilliantly written, and it is acted with genuine skill by Mrs. Boucicault and Mr. Kyle. On the opening night last week at Keith's Theatre in Boston two enthusiastic curtain calls praised Mrs. Boucicault's acting to the skies.

Montague and West have joined Joseph Ott's co. for the balance of the season. They play parts and introduce their specialty.

Ed S. Jolly, the well-known rag-time player who has been devoting his time to writing coon songs, will join Winifred Alberta in a sketch, and will return to vaudeville. The team will be known as The Jollys.

Hattie Starr and George Poole have closed with the Metropolitan Star co. in order to rehearse a new and elaborate sketch for immediate production.

VAUDEVILLE PERFORMERS' DATES.

Alburtus and Bartram - Wintergarden, Berlin, Germany, 30 Feb. 1, 1899.
Adams, Geo. H. - Bijou, Toronto, 9-14, Lyceum, Erie, Pa., 16-21.
Allison Troupe - K. and B's, N. Y., 9-14.
Axtel and Howard - Pastor's, N. Y., 9-14.
Adams, James S., and Co. - Yonkers, N. Y., 9-14.
Adams Sisters - Bijou, Toronto, 9-14, Lyceum, Erie, Pa., 16-21.
Adams and Taylor - Yonkers, N. Y., 9-14.
Avolon, Three - Keith's, N. Y., 9-14.
Anson, Mile - Proctor's, N. Y., 9-14.
Alfarabi, Sadi - Keith's, Phila., 9-14.
Atherton, Alice - Keith's, Boston, 9-14.
Alvino - Bijou, Toronto, 9-14.
Austin, Geo. - Haymarket, Chicago, 9-14.
Bennett and Rich - Palace, N. Y., 9-14.
Barkhart, Lillian - Harlem Music Hall, 9-14.
Barton, Ray - Keith's, Boston, 9-14.
Brans and Niss - Weedsport, N. Y., 9, Cazenovia, 10-14.
Brumwell and Kimitz - Bijou, Toronto, 9-14.
Belmont and Weston - Sam T. Jack's, N. Y., 9-14.
Browe, Harrison and Brown - Pastor's, N. Y., 9-14.
Bryant and Saville - Leland, Albany, 16-21, Fountain Sq., Cin. O., 29 Feb. 4.
Boucicault, Louise Thorndyke - Keith's, Prov., 9-14.
Bennett, Laura - Leland, Albany, 9-14.
Baron, Professor - Keith's, N. Y., 9-14.
Brown, Fred - Keith's, N. Y., 9-14.
Paldwin and Daly - Keith's, N. Y., 9-14.
Bond, Frederic, and Co. - Proctor's, N. Y., 9-14.
Burt, Nellie - Proctor's, N. Y., 9-14.
Black, The - Keith's, Phila., 9-14.
Bozchill, Jessie - Bijou, Wash'n, D. C., 9-14.
Bon Ton Trio - Keith's, Boston, 9-14.
Brooks and Brooks - Keith's, Boston, 9-14.
Bower, Charles W. - New Gilmore, Springfield, Mass., 9-14.
Colby and Fay - Manchester 9-11, Plymouth 22-23, Bristol 30-Feb. 4, Bradford 6-11, Sunderland 13-18, London 20-March 18.
Coote and Kingsley - Keith's, N. Y., 9-14, Keith's, Phila., 16-21.
Cashman, Hy. C. - Keith's, N. Y., 2-14, Keith's, Phila., 16-21.
Ceballos, N. - Leland Albany, 9-14.
Corinne - Opera House, Toronto, 9-14, Bijou, Washington, 16-21.
Courtney, Maud - Pastor's, N. Y., 9-14.
Columbian Four - Cook O. H., Rochester, N. Y., 9-14.
Clements and Marshall - Cook O. H., Rochester, N. Y., 9-14.
Carleton and Wisdom - Pastor's, N. Y., 9-14.
Caffrey, Professor - Pastor's, N. Y., 9-14.
Cochran, Gertrude - H. and B's, Brooklyn, 9-14.
Cann, John E. - H. and B's, Brooklyn, 9-14.
Conroy and Seibert - Leland, Albany, 9-14.
Conroy and McFarland - Keith's, N. Y., 9-14.
Connors and Betty - Pastor's, N. Y., 9-14.
Ching Ling Foo - Columbia, St. Louis, 9-14.
Collins and Brannan - New Gilmore, Springfield, Mass., 9-14.
Carter and Ross - Haymarket, Chicago, 9-14.
Dandy, Jess - Cook O. H., Rochester, N. Y., 9-14.
Darrow, Mr. and Mrs. S. - Chicago 9-14.
Dunn and Jerome - Chicago 9-14.
Darton, The - K. and B's, N. Y., 9-14.
Donovana, The - Pastor's, N. Y., 9-14.
Diamond, Geo. H. - Keith's, N. Y., 9-14, Keith's, Phila., 16-21, Keith's, Boston, 22-28.
Dixon, Bowers and Dixon - H. and B's, Brooklyn, 9-14.
Drew, Mr. and Mrs. Sidney - H. and B's, Brooklyn, 9-14.
Dooley and Tenbrooke - Keith's, Prov., 9-14.
Derenda and Green - Keith's, Phila., 9-14.
Downs, T. Nelson - Keith's, Phila., 9-14.
Drew, John E. - Keith's, Phila., 9-14.
Diana - Bijou, Wash'n, D. C., 9-14.
Davis, Geo. C. - New Gilmore, Springfield, Mass., 9-14.
Dillon Brothers - Weber and Fields', N. Y., 9-14.
Ely and Harvey - Keith's, N. Y., 9-14, Keith's, Phila., 16-21.
Eldridge, Press - Bijou, Richmond, 9-14, Keith's, Prov., 16-21.
English, Tom and Lily - Polk's, N. H., 9-14.
Emery and Russell - Pastor's, N. Y., 9-14.
Edwards, Kernell and Willis - Leland, Albany, 9-14.
Eldora and Norrine - Harlem Music Hall 9-14.
El Zobedie - Proctor's, N. Y., 9-14.
Kimmitt, Hugh - Keith's, Boston, 9-14.
Fox, Will H. - Europe - indefinite.
Francell and Lewis - Haymarket, Chicago, 9-14, Keith's, Boston, Feb. 6-11.
Flood Brothers - Palace, N. Y., 9-14.
Ford Brothers - Pastor's, N. Y., 9-14.
Favor and Sinclair - Keith's, N. Y., 9-14, Keith's, Phila., 16-21.
Filion and Erroll - Keith's, Prov., 9-14.
Falk and Semon - Harlem Music Hall 9-14.
Falk, Eleanor - Harlem Music Hall 9-14.
Ferguson, Marguerite - Harlem Music Hall 9-14.
Franklin, Irene - Columbia, St. Louis, 9-14.
Fiske and McDonough - Keith's, Boston, 9-14.

VAUDEVILLE.

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Greatest of all song illustrators. Always new and original.
No "kind applause" pictures.

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SKETCH FOR SALE.

Light Comedy for Vaudeville. Two people, man and woman.

L. H. M., care DRAMATIC MIRROR.

EMMA MARGARET KRAUSE & ROSA

And their Dutch Pickaninnies. - En route.

Granat, L. M. - Alhambra, Milwaukee, 9-14, Wonder-land, Detroit, 16-21.
Gassman, Josephine - Dearborn, Chicago, 9-14, Orpheum, Kansas City, 16-21.
Gloss, Three Brothers - Leland, Albany, 9-14, Proctor's, N. Y., 16-21.
Gladstone, Lotta - Leland, Albany, 9-14.
Grimes, Tom and Gertrude - Pastor's, N. Y., 9-14.
Gaylor and Gaff - Sheela's, Buffalo, 9-14.
Gypsy Quintette - Keith's, Prov., R. I., 9-14.
Girard and West - Keith's, N. Y., 9-14.
Glenroy Brothers - Proctor's, N. Y., 9-14.
Gardner and Gilmore - New Gilmore, Springfield, Mass., 9-14.
Grapewin and Chance - Bijou, Toronto, 9-14.
Gable, Kitty - Haymarket, Chicago, 9-14.
Howe and Edwards - England - indefinite.
Barrigan - G. O. H., St. Louis, 9-14.
Haynes, Gertrude - Columbia, St. Louis, 9-14.
Hart and Leo - Wonder-land, Detroit, 9-14.
Higgins, John - K. and B's, N. Y., 9-14.
Hegelmanna, The - K. and B's, N. Y., 9-14.
Heath, Ida - K. and B's, N. Y., 9-14.
Hodgkins and Leith - Cook O. H., Rochester, N. Y., 9-14.
Harding and Ah Sid - H. and B's, Brooklyn, 9-14.
Holiday and Ward - Keith's, Prov., 9-14.
Hartman Brothers - Keith's, N. Y., 9-14.
Hanley and Jarvis - Bijou, Wash'n, D. C., 9-14.
Hafford and Wild - New Gilmore, Springfield, Mass., 9-14.
Hawkins, Lew - Chicago O. H., 9-14.
Hall, E. M. - Hopkins', Chicago, 9-14.
Hall and Staley - Haymarket, Chicago, 9-14.
Imperial Comedy Trio - Leland, Albany, 9-14.
Johnson and Dean - H. and B's, Brooklyn, N. Y., 9-14.
Johnson, Davenport and Lorella - Leland, Albany, 9-14.
Johnson and Cassel - Bijou, Toronto, 9-14.
Kleis Brothers - Palace, N. Y., 9-14.
Kelly and Reno - Cook O. H., Rochester, N. Y., 9-14.
King, Charles - Keith's, Prov., 9-14, Keith's, N. Y., 16-21.
Krause and Rosa - Orpheum, San Francisco, 8-27, Los Angeles 29-Feb. 11.
Kilroy and Britton - Pastor's, N. Y., 9-14.
Kyle, Howard - Keith's, Prov., 9-14.
Karkamp, John - Bijou, Toronto, 9-14.
Kendall, Ezra - Haymarket, Chicago, 9-14.
Lee, A. L., and Three Rosebuds - Sheela's, Buffalo, 9-14, Olympic, Chicago, 16-21.
Latell, Ed - Keith's, Boston, 9-14, Proctor's, N. Y., 16-21, Palace, N. Y., 23-28.
Lang, E. R. - Orpheum, Kansas City, 9-14.
Lawson and Namon - Pastor's, N. Y., 9-14.
Lee, Amy, and Eugene Sweetland - Keith's, Prov., 9-14.
Leonidas, Professor - Proctor's, N. Y., 9-14.
Leland - Palace, N. Y., 9-14.
La Porte Sisters - Palace, N. Y., 9-14.
Lacy, Harry, and Co. - Keith's, Phila., 9-14.
Levy, Jules - Keith's, Phila., 9-14.
Le Roy, Servais - Keith's, Phila., 9-14.
Lester and Jermon - Keith's, Phila., 9-14.
Livingtons, Three - Bijou, Wash'n, D. C., 9-14.
Lewis, Fanny - Bijou, Wash'n, D. C., 9-14.
Lofran, Casey - Weber and Fields', N. Y., 9-14.
MacDuff, James - Columbia, St. Louis, 9-14.
Montgomery and Stone - Polk's, N. H., 9-14.
Mullally Trio - Polk's, N. H., 9-14.
Murphy and Nolan - Polk's, N. H., 9-14.
Moreland, Thompson and Roberts - Polk's, N. H., 9-14.
McEvoy, Minnie - Palace, N. Y., 9-14.
Masand and Nelson - Keith's, Prov., 9-14.
Murray and Alden - Harlem Music Hall, 9-14.
Mills, W. J. - Harlem Music Hall, 9-14.
Mason - Keith's, N. Y., 9-14.
McBride and Goodrich - Proctor's, N. Y., 9-14.
Mason and Forbes - Proctor's, N. Y., 9-14.
McAvoy, The - Proctor's, N. Y., 9-14.
Murray Brothers, Three - Proctor's, N. Y., 9-14.
Mack, Tom - Proctor's, N. Y., 9-14.
Macarte, Three Sisters - Palace, N. Y., 9-14.
Merritt, Hal - Keith's, Phila., 9-14.
Mack and Elliott - Columbia, St. Louis, 9-14.
Marco Twine - Keith's, Boston, 9-14.
Maguire, The - Keith's, Boston, 9-14.
Meier, Dave - W. and Field's, N. Y., 9-14.
McKeever, Lizzie - Hopkins', N. Y., 9-14.
Matthews and Harris - Haymarket, Chicago, 9-14.
Mason and Forbes - Proctor's, N. Y., 9-14.
Marion, Sam - Palace, N. Y., 9-14.
McCoy Sisters - Palace, N. Y., 9-14.
McDonald Brothers - Hopkins', New Orleans, 9-14.
Hopkins', Memphis, 16-21.
Morton and Beville - Palace, N. Y., 9-14.
Moreland, Beatrice - Columbia, St. Louis, 16-21.

MISS ENGEL SUMNER

and Co. in THE DESKETER.

N. Y. Sun, Nov. 27. - "A comic mix-up. . . . The farce was interesting. Placing it in the recent war times did not count as an element of danger to life success." Address Agents or 906 W. 33d St.

WANTED.

Good-looking, bright Comedienne, who can sing, for Vaudeville Sketch. Not over 5 ft 5 in., or over 135 lbs. Send photo and particulars. H. E. B.

Taft, Harry - Leland, Albany, 9-14.
Tobin, Mr. and Mrs. - Keith's, N. Y., 9-14.
Thornton, W. L. - Bijou, Wash'n, D. C., 9-14.
Thornton, James - Keith's, Boston, 9-14.
Trux, Louise - Keith's, Prov., R. I., 9-14.
Thorne and Carleton - Palace, N. Y., 9-14.
Von Hatfeldt, Countess - Polk's, N. H., 9-14.
Valdese, The - H. and B's, Brooklyn, N. Y., 9-14.
Vino, Val - Keith's, Prov., R. I., 9-14.
Wills and Loretto - Pastor's, N. Y., 9-14.
Wilton, Bell - Hopkins', New Orleans, 8-15, Hopkins', Memphis, 16-21.
Windom, W. - Cook O. H., Rochester, N. Y., 9-14.
Weber, Ella - Pastor's, N. Y., 9-14.
Wolfe, Kitty - Hopkins', N. O., 9-14, Memphis, Tenn., 16-21.
Williams Gus - Proctor's, N. Y., 9-14.
Whitney Brothers - Proctor's, N. Y., 9-14.
Welch, J. W. - Keith's, Phila., 9-14.
Ward and Curran - Columbia, St. Louis, 9-14.
Weston and De Vaux - Keith's, Boston, 9-14.
Wilson Family - Haymarket, Chicago, 9-14.
Zimmer - Haymarket, Chicago, 9-14.
Zarco and Vernon - Palace, N. Y., 9-14.
Zarco, The - New Gilmore, Springfield, Mass., 9-14.

MATTERS OF FACT.

Mrs. Samuel Charles is in town, having returned from St. Louis last week. She is open to offers for the rest of the season and may be addressed at 312 West Twenty-eighth Street.

"Photos," care of this office, has a fine collection of photographs of theatrical celebrities, which he will dispose of at a very modest figure.

The H. A. Thomas and Wylie Litho Company, originators of a new style of folding cut outs which have been successfully used for advertising purposes by leading attractions, warns managers and others against any infringement of their patent, which has been duly registered. Henry E. Schwartz continues in charge of the theatrical department.

Stetson's double Uncle Tom's Cabin company did the banner business of the season of the Academy of Music Hagerstown, Md., last week. The performance of the company was much appreciated.

Georgie L. Fox, who is playing Fawn Afraid, the Indian girl, in The Girl I Left Behind Me, has won success in the part. Miss Fox is a daughter of the late G. L. Fox, the famous clown.

A thoroughly capable leading man is wanted for the Indianapolis Stock company by Manager D. H. Hunt, whose address is the Pike Opera House, Cincinnati. A first-class light comedian can also secure engagement with the Neill Stock company by addressing Mr. Hunt.

Joe Harrington, who was the late William Barry's understudy at one time, and who afterward starred in Muldoon's Picnic, is a clever and popular Irish comedian. He will star next season in The Gilhooleys Abroad, which has been revised and brought up to date by James Gorman. Mr. Harrington wishes a thoroughly responsible manager.

The new theatre at Reading, Pa., Becker's Lyceum Theatre, managed by H. W. Becker, opened its doors to the public Monday, Jan. 2, with the Kane Opera company in The Grand Duchess. The house was crowded at two performances that day. The Lyceum was formerly Fox's Pleasure Palace. It has been completely overhauled and remodeled, and is now an attractive theatre. Only the best repertoire companies playing three-night and week stands will be booked, as Manager Becker intends to cater to the better element of Reading's theatre-goers and to women and children in particular.

J. K. Adams, who staged The Little Host, is open to accept offers from reliable attractions.

A. Graff is in the city arranging for a refined vaudeville bill for the week of Jan. 16 at the Grand Opera House, Syracuse, N. Y. This house will be under the management of Mr. Graff, who is booking for the season of 1899 and 1900. He has excellent time in February, March and April for attractions which play at popular prices.

Al. H. Wilson, the popular German dialect comedian, and Fanny Bloodgood, the sprightly comedienne, have been scoring with The Finish of Mr. Fresh company this season. As the tour of the company has closed they are open to offers for the rest of the season.

C. A. Wilson, agent, at 2 Union Square, wishes to hear from dramatic people to support stars appearing at a New York theatre from week to week.

The new Coliseum at Bloomington, Ill., is one of the best equipped theatres in the West. Its appointments are all modern, its dressing-rooms, which number twelve, are adequate, and the house has a stage of ample proportions. With a capacity of 3,500 and a population of 30,000, comprising a large element of theatre-goers, worthy attractions are assured a profitable stand by playing the Coliseum. H. Peterson, who has been selected as manager, is now seeking a strong opening company.

Collin Varrey, the amusing little dialect comedian, is at liberty owing to the closing of the A Hired Girl company. Mr. Varrey's specialty with this organization was one of the big hits of the performance.

The Bon Ton Trio have scored emphatically in their farce, My Friend from Ireland. They play at Keith's New Theatre, Boston, this week.

Chris Bruno, who was called upon to play Eddie Foy's part owing to the latter's accident, in Hotel Topsy Turvy, achieved success in the role and was praised by the Rochester and Syracuse press.

Dolphine Perrault continues to win praise for her impersonation of the sickly youth, Claude, in Two Little Vagrants.

Southeast Missouri has a good show town in Poplar Bluff, where the Fraternal Opera House, under J. V. Porter's management, has yielded some big receipts. The house seats 550. As only a limited number of attractions are played, the best only can secure time.

Robert M. Edwards rejoined the For Hor Sake company in order to strengthen the cast for the Chicago engagement. His specialties won triple encore nightly and his light comedy work received the endorsement of press, people and managers alike. He retired from the company last Saturday night.

Barry C. Busby, business manager of Sam W. Comb's Shanty Town, writes that the company has been out sixteen weeks without a night of losing business.

An interesting interview with Tom and Dan Fitzgerald, the circus magnates of Australia, appeared in the Sydney, N. S. W., Bulletin, on Sept. 14.

For the engagement of Blondell and Fennsey A. Cheerful Idiot at Burt's Theatre, Toledo, the house was sold before 7 o'clock on the evening of the first performance, and a return engagement was at once arranged.

Aubrey's Dramatic company is meeting with notable success. Manager Baetz, of Sandusky, O., says that it is the best repertoire company that has ever played his house.

BOYLE AND GRAHAM

Starring with Wm. Jerome's Herald Square Comedians in A Jay in New York. The show that broke all records at the Park Theatre, Philadelphia, weeks of Dec. 19th and Jan. 2nd. Next season look out for

THIS WEEK—TONY PASTOR'S.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At Hopkins: The Roseow Midgots and with Carl Roseow in imitations, are the feature. The Silvers, E. M. Hall and Lizzie McKewer are the others.

Olympic: The list is headed by that remarkably clever and versatile family, the Four Cohans, Waterbury Brothers and Tenny, the Elinore Sisters, Jones, Grant and Jones, three Polos, Clarice Vance, Edmunds, Emerson and Edmonds, Webb and Hanson, Lang and Keeler, Carroll and Neely, Edward Gifford, Elmore Trio, Cicero Reed, and the Three Kennison Sisters are also here.

Haymarket: Ezra Kendall moved over to this house and heads the lengthy list, which includes Le Roy and Clayton, Matthews and Harris, Mlle. Tourneur, the Wilson Family, George Austin, Hall and Staley, Kitty Gebler, Zimmer, Carroll and Kane, Behan and Dakin, Carter and Ross, Edmund Standish, Conns Brothers, Mamie Gilbert Petrie, and Jones and Wilson.

Chicago Opera House: Arthur Dunn and Clara Bell Jerome are the top liners in the Actress and the Bellboy. Lew Hawkins tells many good stories, which are well received. The bill also includes Four Bruns, Paulo and Dika, Chris and Maud Lane, Bobby Ralston, Topack and Steele, Four Barretts, Torge and Daniel, Keating and Goodwin, Emil Chevalier, the Jacksons, Harry, Moor, and Pattee McHenry.

Desborn: A good steady business prevails. Manager Brady offers a strong olio. Barney Fagan and Henrietta Byron are extremely pleasing in their neat and delightful sketch. Harrison, the tramp juggler, who made a big hit at the Masonic Temple for two weeks, is scoring the same way at this house. The Vilona Sisters also take well.

Sam T. Jack's: May Howard's co. is retained for another week and still draws packed houses. The co. is a strong organization. The olio consists of Ben Harnay, Mlle. Trio, Mlle. Livingston and Sheridan, Irene Watson, Flynn, and De Costa and Lorenze and Allen.

Drexel and Orpheus have straight vaudeville. Item: Harry Earl at the last moment decided to turn the receipts of his night over to the attaches of the Masonic Temple. It was a big success and the attaches feel very grateful to Mr. Earl for his kindness. Those who appeared are Carpos Brothers, Annie St. Tel, Connors and Dunn, Ben Mowatt Trio, Ziska, the Fucks, and many others.

BOSTON, MASS.—Milton and Dolly Nobles head the programme at Keith's this week, but Alice Atherton is still a big favorite. The other attractions are James Thornton, the Marco Twins, Ed Letell, the Navarro, Paulton and Dooley, Hugh Emmett, the Bon-Ton Trio, Ray, Ford Brothers, Fiske and McDonough, Brooks and Brooks, Professor Gies and his stereopticon, and the biograph pictures of Pope Leo XIII. in the Bijou.

The Rose Hill English Folly co. is at the Lyceum this week, introducing in the olio Udell and Peirce, the Rice Brothers, Etta Victoria, Lillian Washburn, Cain and Mack, Blanche Newcomb, and Cunningham and Grant.

At the Howard European Sensation Burlesque introduce "McAvoy and May and O'Brien and Havel, as well as Farrell and Stark, Harry Hastings, Harry Wright, Joe and Nellie Doney, Smith and Chapman, Rosie Phillips, and Dan Felt. In the house bill are Agnes Miles, Judge and William, Crowley and Foley, Mrs. Tom Mcintosh, DeWitt and Tonjee, Laura Whyte, the Martiere Sisters, Bert S. Kennedy, Laura Thib, the Troubadour Trio, and George W. Earle.

At the Grand the Marie d'Este Burlesque co. presents Ed and Josie Evans, Murphy, the Clifford Sisters, the Virginia, Master Fred Curran, Gertie Hayes and Gertrude LeChaire, Tony Drake and Grace Hughes, Alvin, Walsh and Thorne, De More and Mack, Zara, and Watson and Price.

Those who make up the specialty bill at Austin and Stone's this week are the Hillis Family, Morton and Crane, Maddox and Beach, Minnie and Stella Lee, Tom Doyle, the Sisters Martiere, Pete Lamar, Sascha, Sheridan and Forest, Ed Gardner, Fraser and Clifford, Ferguson and May, Mona, Enri, and the Brothers Coleman.

This week the Palace has a change of policy, and presents A. Q. Scammon's melodrama, *The Sleeping City*.

Marie James was to have been one of the star attractions at Keith's last week, but she was taken seriously ill and could not sing. So she appeared on the stage and presented her apologies the opening day, and the engagement will be filled week after next.

Colonel Frank P. Stone will go to Florida for a month, as is his custom.

Fanny McIntire, the former leading lady at the Bowdoin Square, is going into vaudeville and will appear with Frank M. Norcross in *A Record Breaking Courtship*.

P. C. Shortie, who spent the Christmas holidays with his family in Boston, has left for the Pacific Coast. Next season he will play in London.

JAY BENTON.

PHILADELPHIA, PA.—People are turned away at every performance at Keith's Theatre, and it well deserves its successful record. Attractions for this week include Harry Lacy, supported by Ida Van Sicklen in Bob Rackett's Pajamas, the Holly Tree Inn co., Joe Welch, Jules Levy, Master Joe O'Hare, Willard Simms, assisted by Jennie Graham, Servais Le Roy, Sadi Alfarabi, Derenda and Breen, T. Nelson Johns, Samuel Siegel, Lester and Jorman, Hal Merritt, John E. Drew, John J. and Lillian Black, and the biograph, which is in its ninety-fourth week.

New York, Jr. is the attractive bill at the Trocadero for week with novelties which assure them a big week. Week 18, Sam Devere's co.; 23, Royal Burlesquers.

The Lyceum plays a return engagement of *The Tammany Tiger*. European Sensation Burlesque co. 18.

The Butterfly Burlesquers are at the Kensington, it being their first appearance in this city. Frobel and Ruge, the great Eldridge, Nellie Sylvester, pretty girls, and the brilliant *The Sultan's Dream*, are the features. Gus Hill's Stars 18.

Hartzell's Mid-Winter Circus and Akimoto's Japanese Troupe are at the Arch Street Museum.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poll, manager): An excellent New Year's bill for week 27 drew very large houses, hundreds being turned away. Johnson, Davenport and Lorella received triple encores and Nelson and Milledge in a good sketch, *The Secret*, were a close second.

Charles Case, the monologist, was very funny. Cooke and Clinton, the Budworths, Gardner and Gilmore, Charles and Mrs. Diamond, Fry and Alisa, Boaire, and others made up a capital olio. For week 9-14: Countess Von Hatzfeldt, Montgomery and Stone, Mollaly Trio, Murphy and Nolan, Tom and Lily English, the Randalls, California Trio, Moreland, Thompson and Roberts, and others.—Grand Opera House (Breed and McKenna, managers): Rose Sydel's Burlesquers gave a good entertainment to crowded houses 23-31. The specialties were all good and a Karina encored emphatically. The Stowaway 24 packed the house matinee and evening to the largest New Year business in the history of the Grand. Lang's Operatic Burlesque co. 57 opened to good business and gave pleasing entertainment. 9-11 Gilt Edge Burlesque co.—Items: The Mirror's correspondent regrets that Mlle. Fleurette, the dancer, was caused annoyance by the note concerning a disrobing act at the Grand by one calling herself Mlle. Fleurette, which was stopped by the police. It is a shame to use Mlle. Fleurette's name in connection with such an act.

Cooke and Clinton were entertained 2-7 by Colonel George Bartlett, the noted Indian scout. Miss Clinton tells your correspondent that for the first time in thirteen years the team rested holiday week in New York, having a Christmas tree and dinner at their apartments.—Mr. and Mrs. Poll spent week 27 in New York.

PROVIDENCE, R. I.—B. F. Keith's New Theatre (Charles Lovensberg, manager): Week 2 opened large and the bill met with general favor. Aubrey Boncault and Brandon Douglas made a half hour very interesting by their rendition of Sardon's *A Scrap of Paper*. A High Roller was the title of the skit given by Ed M. Faver and Edith Sinclair. It introduced the players in several characters and was decidedly taking. Jules Levy's cornet solos were received with storms of applause, and the Midgleyes, the Avolos, Ed Letell, Three Navarros, Hanley and Jarvis, Weston and De Vaux, the Maginleys, Florence Moore, the Carrolls, and Forties and Quinn

contributed pleasing specialties. The biograph is in great favor here. Marie Jansen and others 9-14.—Olympic (A. A. Spitz, manager): Patrons 2-7 found in Gus Hill's New York Stars a number of clever entertainers, and the old saying that whatever Gus Hill has is good still holds. The co. presented a straight vaudeville bill of merit. McAvoy and May were heartily received in their new sketch. Fields and Salina and Stanley and Jackson presented clever sketches. Other acts were by Mlle. Ani, Three Brothers Road, James Whiteley, Moore Sisters, Edna Bassett Marshall, the Review Comedy Four, and Treasa Carey. Business very good. Williams and Walker co. 9-14.—Westminster (George H. Bachevalier, manager): The programme offered by the Vanity Fair co. 2-7 will go on record with the best. Pauline Mayhew, Ralph J. Johnsons, the Darling Sisters, Lowell and Lowell, Montney and Rich, and Hadji Lemet were remarkably good. Business very good. Fred Elder's Moulin Rouge co. 9-14.

BUFFALO, N. Y.—Manager Shea presented a bill at the Garden Theatre 2-4 which packed the house at every performance. Miss Kenwick rendered several coon songs with excellent effect. Montgomery and Stone did a remarkable dancing turn. Georgia Gardner and Edgar A. Ely were entertaining in *A Wife's Stratagem* and the Stewar Zonaves gave a splendid drill. Solaris, Carthor and Forrester, Howard and Bland, and Fanci Bonari were excellent. The bill 9-14 will be headed by Virginia Aragon and Al Leach and the Three Boududs.—Irwin Brothers presented a bill at the Court Street 2-7 which was of a better quality than those usually seen at this house. Business was big. In the olio are Scott and Wilson, Merrill and Newhouse, Lillian Walton, Arab Quartette, Carver and Black, and Sidney and Belmont. Minerva Lee and Marion Dunn are deserving of mention. The Merry Maidens Burlesquers for follows.—The Fanning Play is still retained at the Empire, and is being witnessed by large audiences.

JERSEY CITY, N. J.—Gus Hill's Tammany Tigers opened at the Bon-Ton Dec. 27 to crowded houses, and business continued good after that. The programme presented is a capital one, although none of the acts are startling. The shadowplay is a funny opening. The Chappelle Sisters do a neat act. C. W. Williams is a genius. His remarks are entertaining and funny. Mlle. Flora does her old tough girl slack wire act. Eight ladies of the ballet sing songs and dances. Carlin and Clark, the Four Emperors of Music, and Silvers and Emerson also in the bill. Hotel Girly Girly is the closing burlesque. Gay Masqueraders 9-14. Reutz-Santlev co. 16-21.—Items: Al Grant and his wife Rosalie, at present with the Rober and Crane Brothers co., have signed with Manager Tom Dinkins for next season, and will be with the Knickerbockers.—Harry Le Vito has closed as advertising agent at the Bon-Ton, and Emery Lenhart is back again in his old position.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager): P. F. Nash, resident manager: John C. Rice and Sally Cohen in *Our Honeycomb* headed the co. that opened 2. The attendance 3 was the largest of the season. The co. includes Whitney Brothers, Brown, Harrison and Brown, McBride and Goodrich, Cyr and Hill, Gilbert Girard, Leonzo, Fred Niblo, Rube Hilton, and the Glenroy Brothers. S. Miller Kent and co. 9-14.—Gaiety (Agnes Barry, manager): The European Sensation Burlesquers Dec. 29-31 opened to good business. The specialties were Ferrell and Stark, Alice Hanson, John and Lillian Black, Smith and Chapman, and Dan Felt. Wright and Al B. Raymond, the Parisian Widows followed 2-4 with the best singing co. of the season. In the olio were Caselle and Hall, Burman Sisters, Gilbert and Goldie, Cashman and Holcomb. Manhattan Comedy Four, Boyce and Black. All appeared in *A Parisian Widow's Reception*. American Burlesquers 5-7.

WASHINGTON, D. C.—Hurtig and Seamon's Bowery Burlesquers opened to an excellent attendance at the Lyceum Theatre 9, presenting the taking burlesque, *Slumming*. The co., headed by Truly Shattuck, includes Loney Haskell, Pauline Logan, Tom Carter, Gladys Van der Weide's Trio, Violette Henshaw, Harry Ward, Gracey and Burnette, Lewis and Elliot, Yurakame, Nelson Sisters, and Louise Auber. Sam Devere's co. closed an excellent week 7. Bryant and Watson's American Beauties 18.—The co. at the Bijou last week comprised the Baroness Black, Lillian Green and William Friend, the Marinellas, Fannie Lewis, Joe Welch, the Cloris Sisters, and Dixon, Bowers and Dixon. For week 8 the announcements are Rosalie Bonchilli, the Three Livingstons, Mr. and Mrs. William Robyns, Hanley and Jarvis, and William L. Thornton, assisted by Edward Marsh.

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MARY SANDERS

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given the same week at the Fountain by the co. headed by the Roseow Midgots. Herbert's canine wonders, Josephine Gasman, Matthews and Harris, Mr. and Mrs. William Robyns, Ward and Curran, James McNeill, and the Yamamoto Japs. Next week Joseph Hart's Vaudeville co.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): Sheridan and Faust's Metropolitan Burlesquers 2-7. Brooks and Brooks, Weston and Beasley, Lucier and Belle, Sophie Thorne, Pearl Woods, Kitty Brown, Golden Gate Quartette, and Provo furnish the olio. The Benion of Nations, a patriotic and musical number, and Troubles in a Cafe are the opening and closing burlesques. Performances gave general satisfaction. Business opened big. American Burlesquers 9-14. Bon Ton Burlesquers 16-21.—Waldmann's New Theatre (Fred Waldmann, manager): Lehman's Octoroons 2-7. Co and performances excellent. Business opened to S. R. O. Hyde's Comedians 9-14. City Club 16-21.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, manager): W. E. McCollum, local manager: S. R. O. ruled during week 27. The olio presented gave satisfaction in Round the Town and Wicked Paris, introducing specialties by Mlle. Victoria, Cunningham and Grant, Rice Brothers, and Blanche Newcomb. Fred Irwin's Burlesquers appeared 2-4. The following made big hits: Howard and Mack, Newell and Sherrett, Sisters Carmontelle, Karl and Zeno, Irwin and Remington, Grace Vaughn, Russell and Tillyn, and the Quigley Brothers, two boys from this city, who were given great receptions at every performance. Dark 9-14. Al Reeves' co. 16-21.

SCRANTON, PA.—Gaiety (Thos. D. Van Osten, manager): Rose Hill's English Folly co. Dec. 29-31 gave satisfaction in Round the Town and Wicked Paris, introducing specialties by Mlle. Victoria, Cunningham and Grant, Rice Brothers, and Blanche Newcomb. Fred Irwin's Burlesquers appeared 2-4. The following made big hits: Howard and Mack, Newell and Sherrett, Sisters Carmontelle, Karl and Zeno, Irwin and Remington, Grace Vaughn, Russell and Tillyn, and the Quigley Brothers, two boys from this city, who were given great receptions at every performance. Dark 9-14. Al Reeves' co. 16-21.

NEW ORLEANS, LA.—Hopkins' Academy of Music, which has been converted into a thorough vaudeville house, opened its second week 1 with a fine list of specialty artists. Flo Irwin, supported by Walter Hawley, presented *The Gay Miss Con*, which was well received. Miss Irwin made a hit in her inimitable rag-time songs. Ledia Barry and George Felix in *The Vaudeville Craze* met with favor. Felix De Marco's trained pony and baboon were the delight of the little folks. Almont and Dumont, Wilson and Halpin, and Bill Mason were also in the bill.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Clorindy or the Origin of the Cake Walk, which introduced colored people in coon songs and dances, proved a good attraction and headed the bill 1-7. Hilda Thomas, assisted by Frank Barry, in the bright sketch *Miss Ambition* made herself immensely popular. Emma Carus was favorably received and Doherty's dogs gave an interesting performance. King Brothers, Topack and Steele, Wilson and Leicester, were all good. The performance closed with Kerner's Visions of Art, which are beautiful. Usual big attendance.

PATERSON, N. J.—Bijon (Ben Leavitt, manager): Scribner's Gay Morning Glories 2-7 to good business. Grant and Grant, McCabe and Sabine, McPhee and Hill, Madeline Franks, McCloud and Melville, and Preston and Preston comprise the co and all were well received. The performance closed with a bright burlesque entitled *The Red Birds at the Seaside*. Scenery and costumes good. Al Reeves' Big Show 9-14.—Item: Montague and West joined Joe Ott's co. here 5 to do their specialty and play parts in the comedy.

NEW BEDFORD, MASS.—Empire Theatre (William J. Frawley, manager): This house has an unusually strong bill week 27 and business is excellent. Niblo and Lillian, Emerson and Fred, Cavanaugh and Hamilton, Riley, Darrell, and Grey Humes, Edward Giddley, and Hugh Cummings. For week 9-14: John Clemons, Tabor Brothers, May Armstrong, Swift and Tripp, and Jennie Taber.—Pardor (H. B. Tucker, manager): Martiere Sisters, Al Byron, Kitty Mills, John B. Mark, Professor Raul and dog, and May Armstrong. Performances satisfactory; business is good.

PITTSBURGH, PA.—The Bowery Burlesquers opened at the Academy of Music 2 to capacity. Next week Matt Flynn's big Sensation co.—The vaudeville bill presented at the Grand week of 27 com-

prised Ostrando, Charles T. Aldrich, Manning and Weston, J. C. Harrington, Edwards, Kernell and Williams, Lavender and Thompson, and Shedman's dogs. Week 9: Frank Bush, Hines and Remington, the Brilliant Quartette, Jess Dandy, and Harry Allister.

TROY, N. Y.—Gaiety (James Hearn, manager): The Gay Masqueraders 2-7 to big houses. Specialties by Nick Brown, Bud Snyder, Clark Sisters, Nick and Blanche Murphy, McCale and Daniel, and Adrie and her lions. The High Flyer 9-14.—Star (Buck and Keller, managers): Bryant and Watson's American Burlesquers 2-4 to good houses. With the exception of matinees the bill was good. Parisian Widows 5-7.

TORONTO, CAN.—Empire (J. H. McCounoughy, manager): A first-class bill 27 includes the Two Deas, Welby, Pearl, Keyes and Nellie, Mosher T. Carroll, the De Greans, Bryan and Norman, the Nondecript Trio, and the Harbecka.—Bijon (M. S. Robinson, manager): A good bill 2-7. Maude Courtney, Les Ingham, John Kurkamp, Bines and Remington, Morland, Thompson and Roberts, Jess Dandy, and Herr Von Pann made up the list.

ERIE, PA.—Lyceum (Harry E. Knowlton, manager): An excellent bill was presented week 2, including Pete F. Baker and Janso Balino, who gave a wonderful performance. Pete F. Baker proved such a good drawing card that he was re-engaged for week of 9 with Wormwood's dogs and monkeys. Fielding, McIntyre and Rice, Gallagher and Dillon, Nichols and Dymes, Two Graces, and Watson and Woolford.

RICHTON, VA.—Bijon Family Theatre (Wells and Barrow, managers): This new playhouse will be opened 9 with a most excellent vaudeville bill. It is the intention of the management to present, at popular prices, a refined vaudeville entertainment, and the offering for the opening week includes Fred Eldridge, Annie Bart, Blockman and Burns, Joe and Nellie Doney, the American Vitaphone, the Aherns, and the American Vitaphone.

OMAHA, NEB.—At the Orpheum the headliners week 1 were Mr. and Mrs. Edwin Milton Royle in *Captain Impudence*. This delightful little farce was splendidly presented by the Royleas, assisted by William Frederick and Mary Dupont. Ford and Da Vern, Carlose, the Avolos, La Belle Wilma, Macart's dogs and monkeys, Maud Beall Price, and Zimmer were also in the bill.

LOUISVILLE, KY.—Weber's Dainty Duches co. did a routing business at the New Buckingham, commencing with the New Year's matinee Sunday. A Dainty Duches is an excellent vehicle. In the olio were Raymond and Clarke, Earl and Wilson, Alene and La Rue, Hayes and Bandy, Burke Brothers, Keeler and Carrick, and the Mimic Four. Reilly and Woods co. week 8.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 2: Alice Shaw, the Three Nads, Mat Farnum, Master Condon, Lillie Ruby, Dollie Matstayer and her pickaninies, Burke's dog circus, Odette, and O. G. Seymour. Continuous performance was given 2. The management began the new year by making evening prices 10, 20 and 30 cents.

WORCESTER, MASS.—Park Theatre (Shea and Wilton, managers): Business was heavy 2-7, with John C. Fox and Katie Allen in *The Flat Next Door* as headliners. Duffy, Sawtelle and Duffy, the Randalls, Louis Gosler, Eldora and Norine, Charles E. Davis, Kimball and Donovan, and the biograph were the other features.

YONKERS, N. Y.—Brennan's Theatre (John E. Brennan, manager and proprietor): Week 2: Connors and Weston, Miss Laura La Bugue, Mone, Forbes, Palmer Sisters, Simmonds and Harzer, the wargraph, Brown and Johnson, Harry Leater, John E. Brennan. Packed houses.

NEWPORT NEWS, VA.—Bijon (Glover and Adams, lessees and managers): Business week 2-7 the largest since the opening. Performances satisfactory; audiences delighted. Bill made such a hit that same people hold over.

ATLANTA, GA.—Imperial (W. D. Smith, Jr., manager): Good business week 1 with Fred Elder's *Night Owls*. Co. is good. Week 9 dark.

LAWRENCE, MASS.—New Theatre (C. H. Prossy, manager): McIntire's sport to fair business Dec. 29-31. Rose Bydell's London Belles 2-4. Performance excellent; house big. High rollers Burlesquers 5-7. Stevens and Barnett's Octoroons 12-14.

FORT WAYNE, IND.—Bijon (Brownie Wallace, manager): Opens week 2 with the same bill as given the week previous. Good business; fair satisfaction.

GAWAIN'S GOSSIP.

Christmas Pantomimes and Other Bills—
Clement Scott's Disagreements—Forecasts.

(Special Correspondence of The Mirror.)

LONDON, Dec. 24, 1898.

Perhaps because of the near approach of Christmastide, the time when everybody is supposed to be at peace with everybody else, or perhaps because it suited their respective purposes, Beerholm Tree, actor-manager, and the



THOMAS E. MURRAY.

resigned Clement Scott, critic, have made it up; taken each other by the hand and sworn eternal friendship, *pro tem.*

The occasion of this grateful and comforting reconciliation between these two late jarring opponents was the marriage of that clever young actor, Franklin McLeay, to that clever young actress, Grace Warner, daughter of Charles, last Sunday as ever was. The sweet young bride seeing both combatants present prepared to shower their respective blessings upon her, used her sweet entreaties with the blissful result above mentioned. Whereupon, I feel that I must, even at the risk of incurring your stern censure, oh! my editor! invoke the Muse and break forth into chortlings of thanksgivingness. As thus:

Come, ye angel known as Peace,
May your influence never cease!
Come, ye fairy called Good-will,
May your guidance ne'er be nil!
Come, ye reminiscing Mage
Of the early sixties age!
Come and carol forth with glee,
"Scott is reconciled to Tree!"

Beerholm held, with Tree-like teen,
Clement had in Clement been;
Clem was ready to depone,
Beer had tinge of Tree-son shown.
But, hooray! all this is past,
For, behold, on Sunday last,
Thanks to sweet Bride Grace's plot,
Tree was reconciled to Scott!

Off C. S., by satire sly,
Caused R. T. "Great Scott!" to cry:
Beer would virtuously rage!
Now for gore no more they cry,
Now they speak as they pass by!
Erst for vengeance they made haste,
But the pair have now embraced.

Ring out! ring out! ye Christmas Bells!
With a melody that swells!
Ring the tidings near and far,
Tree and Scott no longer jar.
Tell how they, who glowered before,
Lasting friendship lately swore.
Yea, let's drain a joyous cup—
Tree and Scott have made it up!

But, alas! as another poet, a native of Stratford-on-Avon, hath remarked, "How full of briars is this working day world!" Also he sagely said, "The web of our life is of a mingled yarn—good and ill together." In proof whereof I have to add that even while the hereinbefore mentioned happy peacemaker was peacefully peacemaking, deep down in the heart of Clement there lay smoldering the flames of resentment against Edward Ledger, proprietor of the *Era*, for that he (L.) did publish in that paper, the day before the said wedding, a leading article chipping Scott on his resignation from the *Daily Telegraph* and making remarks as to Scott's next utterances regarding stage players. Scott alleges these remarks to be libelous. In due course the al-leger, crying, as it were, "My deeds upon my head! I crave the law!" whipped a writ into Ledger, who, I am officially informed, received the same on Thursday night. Whereupon the *Era*, girding up its loins for battle, left Scott's name out of its report to-day of the McLeay-Warner wedding. Thus is the recently fair promising Yuletide of peace on earth and good will to men flecked with the vision of grim-visaged War unsmoothing his wrinkled front and preparing for battle between two journalistic brethren who, *entre nous*, have been but enemies for years.

But a truce awhile to these unhappy tidings. Let me now proceed to give you some account of the week's theatrical doings in this city. To say the truth, these doings have, with the exception of the pantomime preparations at some thirty London and suburban theatres, been about as numerous as snakes are in Ireland. The most striking theatrical event of the week has been what is known as the Britannia Festival.

This festival takes place at the big Britannia Theatre in Hoxton, a poor and heavily populated district lying on the borders of what is known as the East End. This function is chiefly famous for the fact that all the stock players of the house, habited as the characters in which they have been most popular during the year, are pelted by the audience with all sorts of useful articles, such as boxes of cigars, pipes, trousers, hearth rugs, clocks, geese, turkeys, ingredients for the Christmas pudding, and even, in the case of the ladies, sundry more or less mysterious articles of wearing apparel, such as c-s-s. But, hush! we are observed.

It is enough to add that this festival—which yours truly has made a point of attending for years past—was again a merry function.

A private letter just to hand from Sir Henry Irving brings the welcome intelligence that he is rapidly improving amid the balmy sea

breezes of Bournemouth. He expects to be able to return to the Lyceum by Easter. Meanwhile the Carl Rosa Opera company will run a season there, starting on the second day of the new year.

The Kendalls finished their successful season with *The Elder Miss Blossom* at the St James' last night, and George Alexander will make his re-entering there on Jan. 5 in *The Ambassador*, by the popular novelist, John Oliver Hobbes (Mrs. Craigie); also with a front piece written by the same lady and entitled *The Repentance*.

John Hare will resume his tenancy of the Globe on Jan. 7, when he will revive *School*, by the late William Robertson, who was Mrs. Kendall's eldest brother. In order to make room for Hare, Brickwell and company had to transport the Lewis Waller version of *The Three Musketeers* to the Garrick. They finished at the Globe on Wednesday night, but contrived to get all their heavy mise-en-scene into the Garrick ready for the performance on Thursday night, thereby displacing Leo Trevor's excellent play, *Brother Officers*, which, however, Mr and Mrs. Arthur Bouchier will doubtless cause to hob up elsewhere anon.

At the Empire yesterday there were private views of a few new turns, which included two American numbers. These were provided by La Roland and the American Bicycle Polo Team. La Roland, who was described as "fresh from her American and Parisian triumphs," went in for serpentine dancing, à la Loie Fuller, only not so well. La Roland is a beautiful creature and it seems a pity to half conceal her in these semi-lighted dances, so called. The American Bicycle Polo Team gave a splendid show, arousing us private viewers to intense enthusiasm. They will, I predict, be an enormous success with the holiday and other audiences.

Herewith is a speaking likeness of Tom E. Murray, one of the chief of the many American comedians and variety artists now in possession of our pantomime and variety theatres. Murray, who has just finished touring with enormous success in *The White Blackbird*, has gone off to the Royal, Manchester, where he has long been a tremendous favorite, in order to play the lead in that important playhouse's pantomime. Anon I hope to tell you how he and all the multitudinous Americans fare this Yuletide in our theatres and vaudeville houses. I am going around to sample most of their performances and shall report thereon in due course.

Beerholm Tree, I learn officially, has shunted his projected production of a new version of *Monte Cristo sine die*. Also, he does not seem likely to want King John until the Autumn. The Musketeers gives promise of running until at least Easter, if not through all the season.

The new Princess of Wales' Theatre, at Kennington Park, which was to have been publicly opened to-night, cannot, I learn at the moment of mailing, do so until Monday, which is Boxing Night. On that evening, of course, the two big London bills will be Arthur Collins' Forty Thieves panto at the Old Drury and Oscar Barrett's Whittington ditto at the Adelphi. Penley has arranged to open the Royalty next Saturday with his recent touring success, *A Little Ray of Sunshine*.

Your wonderful anniversary number in celebration of the twenty-year-old MIRROR (may its years be multiplied!) has just disembarked here and has already caused a sensation by its beautiful printing, fine illustrations and interesting articles. It is recognized here as a triumph for THE MIRROR. GAWAIN.

THE THEATRE IN PARIS.

Two New Plays by M. Brieux—Other Productions—Gossip.

(Special Correspondence of The Mirror.)

PARIS, December 22.

The evil influences of the race track seem to be an inviting theme for our dramatists of the modern realistic school. I wrote you recently of Aux Courses, a Théâtre Libre play, that dealt with the ruin, misfortune and dishonor brought upon a family by a husband who is a slave of the betting ring at the "courses" or races. Now comes a new drama at the Théâtre Antoine, *Resultat des Courses*, by Brieux, that has the same subject, though a happier ending. The gambler in the play, Arsène Chataud, is a citizen of the middle class, well to do, and with a happy household, consisting of a loving wife, a manly, honest son and a sweet young daughter. All has gone well, until Arsène, actuated by the plausible stories of a bookmaker, attempts to win fortune by betting on the races. It is the old story of success at first, and subsequent ruin. In the futile effort to turn his luck, all his savings are spent and finally the fascination for gambling leads him to rob his employer. Discovery follows, and Arsène is discharged, though his employer, through pity, does not have him arrested. With scarcely any source of income, the family is shortly reduced to poverty; their house is mortgaged heavily, and ruin confronts them. Arsène, this time through necessity, again resorts to theft, to secure money for his rent. He is discovered by his son, who in a terrible scene disowns him and drives him from home. He sinks steadily and becomes a vagrant of the lowest class. After long wandering and association with the dregs of Parisian humanity, he returns to his family for forgiveness. In his absence the son has worked heroically to save the family, and the father finds them once more in good circumstances. Restitution has been made for his thefts and he is forgiven, and all ends happily.

In dramatic strength this play falls far below the one produced at the Théâtre Libre. While the first scenes are fairly good, the ending is decidedly flat, and rather too moral to be true. Perhaps the best feature of the production is the sketching of various character types of Parisian beggars. They are revolting enough, but accurate. M. Antoine and his company did as well as possible with their parts, but the play evoked little enthusiasm.

M. Brieux is much in evidence just now, for another of his works, *Le Berceau*, has been produced at the Français. It met with a reception even less favorable than that of the one I mentioned above. The critics have united in condemning it as unnatural, and the audience on the opening night showed little appreciation.

Le Berceau is a drama based upon the eternal question of divorce, which, it is to be hoped devoutly, some day will go out of vogue with French dramatists. Laurence Marsanne, the heroine, has married Raymond Chantree, a young physician, against the wishes of her parents, who desired her to wed M. de Girieu, a man much her senior. In due time Raymond was guilty of infidelity—what French stage husband is not? His fault was

discovered by his wife, who obtained a divorce and the custody of her young child. She then married M. de Girieu. These happenings have occurred prior to the opening of the play. The first act takes place at the house of Laurence's parents, where her boy, who is visiting there, has become quite ill. Laurence and her husband hasten to his bedside. The physician in attendance has notified Raymond, the child's father, of his son's illness, and he, too, arrives on the scene, demanding that he be allowed to take the boy away and nurse him. Laurence will not consent to this, and the dispute finally is compromised by the child remaining at its grandparents', while Raymond attends him and Laurence acts as nurse. Thus the divorced pair meet daily and though they hold no conversation other than what relates to their patient, the association revives their former love. Finally, when the child is cured and Raymond is about to leave, Laurence gives him a tearful farewell embrace. M. de Girieu has had his suspicions aroused and when Raymond is gone he questions his wife, who confesses that she still loves her former husband, and loves him only. This state of affairs is explained to M. Marsanne, Laurence's father, and a family conference is held. Laurence will not consent to live with De Girieu, as she does not love him, nor will she obtain a divorce from him in order to remarry Raymond. Hence, the very unsatisfactory solution is arrived at that the three shall live apart, Laurence and De Girieu separating.

The story is both absurd and unpleasant. It presents a most improbable situation, has no scenes to rouse the interest or hold the attention of an audience, and even as a homily on the disadvantages of divorce is not a success. The characters, with the exception of De Girieu, who is a pretty good fellow in his way, are all disagreeable. Mme. Bartet was admired for her work as Laurence, and MM. Worms and Lambert struggled with fair success with the parts of De Girieu and Raymond respectively.

Singularly like *Le Berceau* in plot is *Le Voyage Autour du Code*, a vaudeville by Georges Duval and Maurice Hennequin, produced at the Variétés Dec. 20, just one evening after the production of *Le Berceau* at the Français. With the similarity in plot, however, the resemblance between the two plays ends, for *Le Voyage*, etc., is a farce of the wildest type, with considerable horseplay and a series of most ludicrous situations. In this instance the divorced husband is M. Verdisson, a lawyer. His wife, Lucienne, has married the Baron de Clairambois. Verdisson, who has confined his business heretofore to railway cases, buys out, after his divorce, the practice of one Dujardin, whose specialty has been divorce suits. He is consulted by the Baron, who does not know him, and who complains that his wife loves her former husband and not him. Verdisson refuses the case, and praises his wife's fidelity. He next is visited by his wife, who has expected to find Dujardin. Her love for Verdisson has come back and when he proposes that they elope, she consents. They go to the country castle of an elderly spinster aunt of one of Verdisson's friends. Thither they are followed by the Baron, and a series of laughable, though very risqué complications ensue, which wind up by Lucienne, with the Baron's consent, securing a divorce and remarrying her first husband. The comedy is merry throughout, and scored a success. Lucy Gerard played Lucienne and was much liked.

Le Devoir, a military drama, has been produced at the Théâtre des Nations. I have not seen it, but am told that it is of not more than ordinary merit.

At the Folies-Dramatiques the first "review" of the season was put on last evening. It is called *Folies-Revue*, and was written by MM. Blondeau, Monreal and Numes. It is one of the brightest specimens of its class that has been seen here, which is saying a good deal. Scenes from current plays and fads of to-day are burlesqued very cleverly. I may tell you more about them anon.

The 259th anniversary of the birth of Racine was celebrated at the Comédie Française Dec. 21. *Phèdre* and *Les Plaideurs*, both by Racine, were presented by the company, and an *apropos* by M. Lavignerie was read by Mlle. Lara.

A public dress rehearsal of *La Bourgonde*, Paul Vidal's new opera, was held at the Opera on Tuesday evening.

The rumor regarding the establishment of a new opera house here, with Jean de Reszke as director, has been confirmed. The building will be erected on the Place Vendôme, and will be opened during the Exposition. As M. De Reszke is now on your side of the water, doubtless this will not be news to you.

M. Porel, manager of the Gymnase, has accepted a new play by Richard O'Monroy and Robert Vallier, entitled *L'Institutrice*.

The 300th performance of *Cyrano de Bergerac* was given at the Porte St. Martin on Wednesday. Business continues large. Though preparations for the production of *Plus que Reine* are being made, there has been no definite announcement regarding the date of the opening performance. T. S. R.

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STILL A JOURNALISTIC TOPIC.

New Contributions to the Anniversary-Christmas Mirror—Notes of Personal Praise.

The Recognized Organ of the Theatre.
Baltimore News, Dec. 22.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is in many respects the best yet issued. In addition to the many stories and sketches relating to theatrical life there are numerous portraits of prominent actors and actresses. With these portraits go short biographical notices useful to preserve. THE MIRROR is the recognized organ of the dramatic profession.

Worthy of the Leading Dramatic Paper.
Kansas City Journal, Dec. 25.

The Christmas number of THE DRAMATIC MIRROR is another illustration of the enterprise and taste of Editor Harrison Gray Fiske. It is replete with interesting matter and pictures of theatrical people, together with contributions from well-known writers, directly and indirectly interested in the stage. It is a handsomely printed edition of the leading dramatic paper of the country.

A Brilliant and Courageous Journal.

Portland Oregonian, Dec. 18.

THE NEW YORK DRAMATIC MIRROR celebrates its twentieth anniversary with a superb Christmas number that is a notable contribution to current dramatic literature. Charming illustrations of all the conspicuous lights in the theatrical world, valuable biographical data concerning them, covering the past twenty years, editorial comment upon the leading topics of the hour, historical matter that cannot be duplicated, bon mots and clever jokes and amusing tidbits dished up in entertaining fashion—these make up the 120 pages that lie between the gayly decorated covers. Congratulatory letters signed by such names as William Winter, Bronson Howard, Francis Wilson, E. H. Sothern, Adelaide Ristori, and scores of others, bear testimony to the brilliant work, honest endeavors and undimmed courage of this journal during all these years—testimony that it may well be proud of, since it has been fairly earned, sometimes in the face of great difficulties. Of local interest to Portland people is the portrait of O. J. Mitchell, the Mirror correspondent from this city, and the brief accompanying sketch of his work.

The Art Work is Remarkable.

Jersey City Evening Journal, Dec. 22.

THE DRAMATIC MIRROR, in celebrating its twentieth anniversary, has published a handsome souvenir edition. Between its covers will be found hundreds of illustrations, photographs of leading actors and actresses, and a large amount of information of prime interest. Especially noteworthy are the pictures of audiences, taken while watching "A Comedy," "An Emotional Scene," "The Art Work is Remarkable," and "The drama laws the drama's patrons make."

A Superb Specimen.

Denver Post, Dec. 18.

The Christmas number of THE DRAMATIC MIRROR, which also commemorates the twentieth anniversary of the founding of the paper, has been received by the Post. It is an exceptionally fine number; large and luxurious in portraiture and letter-press. In fact a superb specimen of the bookmaker's art. Highly creditable to Mr. Fiske, the editor and proprietor of THE MIRROR, as well as to his managing editor, Mr. Waldron, the present issue also illustrates the advance, the social, intellectual and material progress of the dramatic profession. For, if it is not mixing metaphors, THE MIRROR is the mouthpiece of the players, and "The drama laws the drama's patrons make."

Artistic, Interesting and Valuable.

Jacksonville, Fla., Times-Union, Dec. 18.

The twentieth anniversary of THE NEW YORK DRAMATIC MIRROR was celebrated last week with a special Christmas number of 128 pages, beautifully illustrated.

The cover of the number is striking and attractive. It presents a picture of a dancing girl, the general effect being decorative, and is the work of F. Richard Anderson. The scheme involves nine colors, and there is a fine harmony in the tints. A handsome drawing of a typical stage figure, by Henry Mayer, fronts the title-page, while the title-page itself presents a beautiful figure, classic in suggestion, representing the drama as a vendor of masques, by Frank E. Giles.

Eleven pages following the title are given up to congratulatory letters on the twentieth birthday of THE MIRROR from celebrities of the theatre in America, England, France, Germany and Italy. More than twenty pages are occupied by The Story of The Mirror. This story includes the salient points in American theatrical history for twenty years, as well as illustrated portraits of the members of THE MIRROR editorial staff and some two hundred of its thousand correspondents. Taken as a whole, the anniversary Christmas Mirror is the largest and handsomest publication of the kind ever issued.

Remarkable from Every Viewpoint.

Manchester, N. H., Union.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a remarkable issue from every viewpoint, artistic, literary and mechanical. It is in celebration of the twentieth anniversary of its establishment. There are several pages of brief congratulatory messages from leaders in the theatrical profession with facsimile autograph signatures; full page illustrations and cuts of individual actors and the members of entire companies; the story of THE MIRROR in detail from its inception to the present, with portraits of the staff and also the correspondents, numbering several score; sketches of several organizations of the profession and other matters, historical and reminiscences, with a generous amount of advertising make up the mammoth issue of 124 large pages within handsomely sketched covers.

The Best Dramatic Newspaper.

New Castle, Pa., Daily News, Dec. 28.

THE NEW YORK DRAMATIC MIRROR, a paper which at all times is a most excellent publication, and which has been noted for a number of years past for the Christmas numbers it has issued, has even thrown its former record into the shade in its Christmas issue of 1898. This MIRROR commemorates the twentieth anniversary of its publication by issuing no less than 124 pages, filled with pictures of the highest work of art, many of them being those of stage celebrities. We doubt if any dramatic paper the world over has made such a creditable showing as this Christmas offering of THE MIRROR. Not only is it a magnificent publication from a pictorial point of view, but the literary contents are also of a very high order and of a very interesting nature. THE DRAMATIC MIRROR has made remarkable strides in its peculiar field, and to-day is recognized among theatrical people as the best paper devoted to their interests. THE MIRROR has a most efficient corps of correspondents all over the country—writers of intelligence and who have excellent standing in the community in which they live. Lucius Osgood is THE MIRROR's correspondent in New Castle, and what he does not know about stage matters is not worth learning.

Personal Expressions.

CHARLES MONTIMER: "I purchased a supply of the Christmas Anniversary MIRROR at Philadelphia. I could not think of a better present for friends in and out of the profession."

HARVEY S. WELCH, Charleston, S. C.: "I have been a reader of THE MIRROR for fourteen years uninterrupted, and have followed its work with as much interest and feeling as though I were a member of your newspaper family. It fully deserves all the success it has earned. Allow

me to tender my hearty congratulations upon the beauty of your Christmas number, and the history of your gem among theatrical papers contained therein."

FRED FEIGEL, Editor Tammany Times: "The twentieth anniversary number of THE MIRROR is a wonder from an advertising and journalistic standpoint. Well, here's to twenty years more of unlimited success!"

W. E. BURGESS, Dramatic Editor Montreal Herald: "It is considered the finest publication dealing with the theatre and its people that has ever come into Canada."

MARK ROWE, Woodstock, Can.: "A handsomer or more artistic number from every point of view it would be difficult to conceive of. It will form a valuable addition to many a library of dramatic literature. It marks the twentieth anniversary of honorable, dignified and active dramatic journalism."

GEORGE W. BOWERS, Manager Union Opera House, New Philadelphia, O.: "The grandest theatrical publication ever issued. I have placed it under lock and key with other valued periodicals and have stamped it a treasure. May all interested live to compare the fortieth anniversary number with the twentieth."

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J. BEN MICHAELIS, of Howley, Haviland and Company: "It is a revelation. We have two copies on file, and they are admired by every caller."

"JACK" STEWART: "The Christmas MIRROR is the greatest dramatic publication on record."

J. R. PITMAN, JR.: "It was worth three times the price as a book for future reference."

GARLAND GADEN: "It surpasses anything of the kind you have yet produced."

ETTIE HENDERSON: "It is a fine achievement."

HELEN BAIRD: "A remarkably beautiful and interesting number."

EUGENE KELCEY ALLEN: "It must command the admiration of those who love the artistic."

JOHN FOLEY: "The Christmas MIRROR is a great publication, a wonderful number, so much appreciated and prized by actors, managers, and even newspaper men."

LILLA VAN D. HARRIS: "Please let me congratulate you on the twentieth anniversary number of THE MIRROR, the greatest dramatic journal in the world. It is impossible to measure the good it has already done or what it will accomplish in the future. It is broad-minded, just and true, always reflecting that which is best and noblest in art, and an invaluable guide to the profession."

CHARLES E. BAKER, Beatrice, Neb.: "It cannot fail to interest and please every one desiring the advancement of dramatic art."

FRANK CARLOS GRIFFITH: "It is far and away ahead of anything in its line I have ever seen. To say that the straight, legitimate and honorable course THE MIRROR has ever pursued deserves success is to state a fact in simplest terms."

CHARLES E. ALLEN, New Orleans: "It is instructive as well as entertaining."

W. H. NEWELL: "It surpasses any previous number. I have been a subscriber to THE MIRROR for six years, and do not know what I should do without it."

"CAL" STONE, St. Paul, Minn.: "It is a corker, the best production of the kind ever attempted."

GEORGE A. BLACK, Manager New Santa Barbara Opera House, Santa Barbara, Cal.: "It is the greatest piece of theatrical holiday work ever published. THE MIRROR is a welcome visitor, but the Christmas number surpasses everything of the kind."

LEON MEAD: "The most inviting dramatic number I ever saw—a treasure trove of stage history; valuable, nay, indispensable, to the critic, the manager and the profession in general."

GEORGE W. DAY: "The Christmas MIRROR is a regular superb year, and from an artistic standpoint is far ahead of your previous numbers. Accept my heartiest congratulations and best wishes for continued prosperity."

ARTHUR SIDMAN: "The Christmas MIRROR is a fitting souvenir of the twentieth anniversary of a truly great paper. From an editorial, typographical or artistic standpoint it is certainly an interesting number. I am glad to see vaudeville so cleverly represented."

MR. AND MRS. JAMES F. KELLY: "We wish you a Merry Christmas and a most happy and prosperous New Year. The Christmas MIRROR is the best yet."

WILLARD STANTON: "I enjoyed the Christmas MIRROR hugely, and consider it the best you have ever gotten out."

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CLARKE AND GARDNER, managers Temple Opera House, Natchez, Miss.: "The most beautiful dramatic paper it has ever been our good fortune to peruse. So much did we think of it that we made a number of persons Christmas gifts of it, and if you could read the notes of acknowledgment your pride in it would be increased."

MARY VAN TROMP LARADE: "The Christmas MIRROR is indeed a priceless gem."

HARRY R. VICKERS: "Your magnificent Christmas number was richly enjoyed by us all. Tommy Shearer and his company fall in line with the expression of the entire profession—it's a gem, and may its existence be always."

J. L. ROLL, Portland, Ind.: "The Christmas MIRROR is fine, and, like THE MIRROR always is, strictly *in-de-side*."

W. F. STOWE, Emporia, Kan.: "The best I have ever seen—a work of art worthy a place in any library."

G. ED NAFZGER, Lacon, Ill.: "The anniversary number has reached the wilds of my jurisdiction. It's a peach!"

BEN J. SCHUSTER, Selma, Ala.: "THE MIRROR has certainly exemplified the words of Samuel Johnson that 'that which pleases long and pleases many must possess great merit.' The true patron saint of the histrionic art, it has engrafted itself into the affections of all that love the drama. Just and kindly in its censures, liberal and judicious in its praise it deserves the high confidence it enjoys."

WILLIAM H. ROBINSON, Chatham, Ont.: "Exceptionally beautiful and interesting. I was specially pleased to have you recall the lamented Giddy Gusher. The artistic groupings of correspondents are capital. The issue was a stupendous undertaking."

MINER WEST, Logansport, Ind.: "Every one says it is the handsomest Christmas publication of the year."

LILLIAN BURKHARDT: "I have spent several very delightful hours perusing its contents. It is decidedly a credit to the enterprise and ability of the clever editor and his efficient staff of writers."

JOSEPH HART: "I cannot say too much in praise of the beautiful Christmas MIRROR. From every point of view it is entirely admirable, and I desire to add my voice to the grand chorus of praise which is being sung by everybody in the profession. Here's to THE MIRROR and its bright staff. Long may they live and prosper!"

CHARLES J. STINE: "I thought last year's Christmas number perfect, but the '98 number eclipses it wholly."

LETTERS TO THE EDITOR.

A PROTEST AGAINST THE INDECENT.

WASHINGTON, D. C., Jan. 2, 1899.

To the Editor of The Dramatic Mirror:

SIR—I have read much hysterical logic and analytical gush about David Belasco's adaptation of the degenerate Zaza, recently produced in this city. What balderdash! To whom does the critic compare Belasco that he should assume greatness? Why is it that a sensible man will mistake a clever mountebank and a commercial scribbler for a man of genius?

Can it be true that this vile, morbid, sensational hodge-podge is fit to be compared to Cyrano de Bergerac? I have not had the opportunity to see Cyrano, but I have been led to believe that Cyrano was a classic. If it be true that Cyrano contains indecent lines, cut them out. Vulgarity is not strength. In drawing characters we do not have to lay them on the dissecting table. To do this to a character, we would be treated to a play that in length would exceed that of the Chinese article. A dramatist can only treat a phase of character in the two hours and a half, and to occupy that time in idealizing faithlessness, explaining away and excusing a woman's greatest crime against herself and society, is not only disreputable, but highly presumptuous. Women from time to time prominent in society, art and letters have tried to explain and to justify an illegal liaison, but to no purpose. Shall Belasco be more fortunate than the intellects of the past? Shall we accept Belasco's code of morals and deny Christ's? If a play depends for its strength upon the clever handling of liaisons which daily shock society and which the daily press reviews in a regretful way, then I say farewell to art, adieu to idealism. We must part with the innocence, the sunshine, the mythology of life. We must teach young girls through such trash that fathers leave innocent wives and prattling babes to go off and live with painted soubrettes. We must accept the fact that women are content to do wrong so that they are afterward justified in their offense against society. Any man laying the slightest claim to talent can write a play condoning vice and weakness. The courts will not support the logic of the sensational dramatist. Life does not contain prototypes of the fallen woman and the faithless husband and father's justification. Hark! Can he indeed have to explain the reason of his hero's actions? When an author has to give a long analysis of his reasons he stamps his play as weak, cloudy and capable of various constructions as to motives.

The critic brands Zaza as a work of high art because Belasco has idealized vice. Who would care to hear "Venus and Adonis" or "Lucrece" read in public to a refined audience. Does Belasco's language eclipse Shakespeare's? Shakespeare kills Desdemona through Iago because of the stain he has cast on her name through Iago. Othello he makes commit suicide. Iago is made prisoner. Is not this retribution for Othello's unborn cussedness and compensation for the injustice of Othello and the villainy of Iago? Better far to kill as sweet a girl as Desdemona than to allow her to live after doubting her honor. Her death accentuates her purity. Better far that Othello killed her after finding her pure, and better that he died than to live to realize the stain he had cast on her. Shakespeare treats these matters in a masterly way, meeting out justice as we would have it. Does not Hamlet realize that the death of all concerned will not restore his murdered father nor remove the stain of faithlessness from his mother's name? The critic compares Zaza to Camille in point of strength. Strength they both surely have. They smell to heaven. The romance of a courtesan. The disgrace to his cloth of John Storm. What elevating examples of manhood and womanhood! The most despicable of women, the most depraved and besotted of men, can always excuse their failings. The mother can excuse her murderous son—nay, believe in his innocence in spite of all evidence—but the cold public can never do so.

Critics are forever harping on the elevation of the stage. They rave over The Conquerors, Zaza, The Christian, thereby damning their own pusillanimous ideas of high art. They might with equal justice declare that if a lewd picture is well executed it is high art, as to say Zaza is high art because cleverly staged, well written. Tisot's "Life of Christ" is the acme of art. It combines a great subject, pure in tone, with masterly treatment. Is not Tisot's "Life of Christ" greater than Hogarth's "Baker's Progress"? One is unnecessary—the other elevating. For a critic to say that there are no emotions capable of strong dramatic treatment aside from those of murder and bestiality is to slap at the intelligence of the Creator. What songs thrill us more—the ribald, obscene patter or the soulful ballad? Witness the tears in the eyes of the gallery girls when some crack-voice tenor by the assistance of the pictures on a sheet brings home to their simple hearts the tenderness of life. It is not alone the morbid song that accomplishes this. Those same tears flow when they see a big, brawny policeman pick up a golden-haired child out of the snow who has lost her way, and take her in his arms to warmth and friends. This is strength. Do we really sympathize with Camille—no! Would we not cry over the loss of the old cat or our botailed dog? We cry at death—not Camille. Our dramatists should take a day off occasionally to visit the vaudeville theatres and study there what affects an audience. A man with a rank voice singing a sweet song of kindness and human pity will bring more tears, make more hearts beat with a warmer glow, than all the platitudes of a Belasco or Calne. Let a shrill-voiced tenor with his picture songs follow a disrobing act. He holds his audience by a spider's web of strength, yet he holds them fast. The simple song "Just Break the News to Mother," brings home to them the gruesomeness, the misery of war. Each honest heart in that audience takes it personally. Each gray-haired man thinks what he would feel should his boy be dying in a far off land. His heart swells with pity. The disrobing act has vanished from his mind. The simple ballad lingers there. He tells of it to his wife and child around his hearth that night. He feels a kindly interest in the singer, a gratitude to the composer.

Such songs have the power to quiet

The restless pulse of care,

And come like a benediction

Which follows after prayer."

I repeat, all criminals can justify their vilest actions. They deceive some hysterical persons, but seldom the trained judge. He sees justice and truth beyond the criminal's counsel's platitudes and pleas for mercy. Give us the sunshine of life. Give us the legitimate joys and sorrows. Shame on the art which even attempts to condone vice and degradation. The Passion Play has been forbidden public performance on the plea of its sacrilegiousness, yet immorality is justified notwithstanding Christ's teaching on the shores of Galilee.

CHARLES BAINBRIDGE BLOUNT.

"TYPEWRITING" IS PRINTING.

NEW YORK, Jan. 7, 1899.

To the Editor of The Dramatic Mirror:

SIR—In the very excellent and important report of Judge Grosscup's decision on the copyright law printed in your paper last week I think I find a weakness in Judge Grosscup's partial admission that a typewritten copy of a play is not a printed copy. I am not a lawyer, but sometimes reason is better than law. The learned judges may smile at my protest, but I claim that a copy of a play made upon a machine which is very wrongly called a "typewriter" is printed.

The name given to the machine and also enjoyed by the man or woman manipulating the same is incorrect, stupid and misleading. The machine prints, beyond all doubt; and I defy any one to prove that it does not print. The letters of the machine are made of metal the same as a printer's type, the copy received from the machine is given in the same way that copy is given from the Gordon press, the ink used is of a substance and quality which cannot be used by



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Yours truly, D'ARCY.

A PROTEST.

MANSFIELD, O., Dec. 28, 1898.

To the Editor of The Dramatic Mirror:

SIR—I want to enter a protest against the profanity and vulgarity in various attractions. Something should be done to prevent so much profanity and vulgarity.

The Guilty Mother company played here Christmas, Dec. 26, matinee and night, and several times profanity was indulged in, much to the disgust of people who had children with them. In one night stands we have to cater to the church-going people as well as to the other elements of society, and it is little wonder that church-going people hesitate about going themselves, let alone taking their children to the theatre. They hear enough profanity on the streets without going to the theatre and paying to hear it. And yet the managers of traveling attractions wonder why business is not better. Too many of the profession are killing their own business by not keeping their productions clean and free from profanity.

In my opinion no piece ever was written that required either profanity or vulgarity, as many successful plays that are free from them will prove. They add nothing to the strength or beauty of any play, and the sooner offending plays are made cleaner the sooner will the business improve.

Here is an extract from the Mansfield Evening News: "I don't think they ought to use so many bad words on the stage," was the sedate comment of a little thirteen-year-old girl at the Opera House last evening. And the child is right. There are too many bad words used for emphasis in theatrical productions."

Respectfully yours, E. R. ENDLEY,
Manager Memorial Opera House.

AN OKLAHOMA OUTRAGE.

PERRY, Okla., Dec. 31, 1898.

To the Editor of The Dramatic Mirror:

SIR—I wish to call THE MIRROR's attention to an assault perpetrated upon me at Shawnee, Okla., Dec. 29. I wish you would give it space for the protection of brother managers.

I am manager of Julie Walters' Side Tracked Co., and hold my own door, and during the performance at Shawnee I requested the wife of a night merchant's police officer to kindly keep her infant, which was but four months old, from annoying the audience. I had extended the courtesy of the house to her and a friend as well as to her husband and all the rest of the officers in the town, but my request, which naturally met with the hearty approval of the audience, so enraged the husband that he assaulted me with a six-shooter.

The city officers, instead of protecting me, pulled their firearms also. I was struck over the temple and was left bleeding. I think brother managers should know of this, in order to put them on their guard should they ever be unfortunate enough to make the town. Three nights before me a repertoire manager was assaulted there in almost the same manner.

Yours truly, ELMER WALTERS.

THE WAR TAX IN THE TERRITORIES.

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DISTRICT OF KANSAS,

DEPUTY COLLECTOR'S OFFICE,

EL RENO, O. T., Dec. 31, 1898.

To the Editor of The Dramatic Mirror:

SIR—Owing to a lack of familiarity with the "war revenue law," many of your patrons and readers make themselves liable to penalty for failure to comply with its provisions in the Oklahoma and Indian Territories. There are two separate Territories, and the special tax must be paid in each, prior to commencing business. The tax for all "public exhibitions" or "shows for money" other than a circus, is at the rate of \$10 per annum, computing at 94 cents per month from and including the month of commencing to the end of June, 1899.

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IN THE INTEREST OF HISTORY.

BOSTON, Dec. 30, 1898.

To the Editor of The Dramatic Mirror:

SIR—I know you would not knowingly make a misstatement in your well-conducted paper. In the sketch in the current issue of Joseph M. Sparks, whose real name is Michael J. Hennessy, be neglected to state where and how he came by the name of Sparks. You might as well publish the truth while you are about it. I gave him the name of Sparks—we were known years ago as the "Sparks Brothers," John and Joe. In March, 1878, we joined Maffitt and Bartholomew's Flick-Flick company, at the Howard Athenaeum, Boston. Our first appearance as a team occurred on Oct. 1, 1877, at the Volks Garden, on the Bowery. All I want is the truth, and I have plenty of men who were boys with us that will substantiate everything I say. I am, dear sir, Yours respectfully,

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